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# The ART DIGEST

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European Editor  
H. S. CIOLKOWSKI  
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Number 1

## Portland, Maine, Pays Tribute to Genius of Charles Lewis Fox



"Forever Indian," by Charles Lewis Fox.

Charles Lewis Fox, who lived and worked in Portland, Maine, has been honored in death by a great memorial exhibition of his work at the Sweat Memorial Art Museum in that city, and the critics who were fortunate enough to see it have accorded it the highest praise.

The artist started his career by painting in the familiar modern Dutch tradition, a mode that was popular at the time, and his earlier works are just such as scores of other artists, trammelled by the same convention, produced—sentimental and story-telling subjects which the art world of 1927 regards contemptuously. Then he got interested in social theories, became an ardent Socialist, and for fifteen years did not touch a paint brush. When he again took up art, he threw tradition to the winds and expressed himself exactly as he pleased, with a breadth and personal feeling that made his pictures "jump."

It will be remembered that much the same sort of revolution took place in the art of another New Englander, George Fuller, when, after years devoted to tobacco farming, he took up his brushes and forgot his earlier analytic tradition.

Dorothy Graffy, art critic of the Philadelphia Public Ledger, wrote a three-column appreciation for the *Christian Science Monitor*. To be surrounded by the work of such a man she found to be "a curious experi-



"Self Portrait," by Charles Lewis Fox.

ence; the intense personality vibrant in each canvas sweeps aside the coldly critical attitude."

"The second period of the artist's development is indisputably his own and is, from the standpoint of modern art," Miss Graffy thinks, "peculiar proof that a new grasp of color, of light, of pattern, of life has been dictated, not by artists, but by the change in life itself."

"Unlike hundreds of 'Modernists,' Charles Lewis Fox did not come under the sway of painter leaders whose isms and ists, honestly conceived, and seriously pursued, have led to so much that is a backwater of meaningless imitation. Fox was an artist because through art he could express his ideas. Those ideas were far from conventional, and in consequence he sloughed off nineteenth century art conventions taught him in the days when he was learning his art trade."

At Bridgeton, Maine, Mr. Fox built himself a wayside garden, and he painted the flowers which he "so planted that at some period of the day the sun's rays might shine through the color of the petals. . . . Nature and the Indian seem indivisible to the thought of this artist, and in the Indian reservation of Maine he was the first white man to chronicle the individuals and the legends of the native American. The character studies are replete with understanding, and with the sunshine of outdoor life, but they are never sentimental, as were the figure canvases of the earlier period.

"There are, however, symbolic and mystical works, such as 'Forever Indian,' a canvas curiously rhythmic with its sense of on-rushing Indian and horse, against the still

## Art and Money

Like many other Paris periodicals at this season, *L'Art Vivant* has been conducting an "enquête," investigating in this case the relations between art and money and between the artist and the state. The three questions which it has been asking artists, critics, dealers and others are:

"1.—Do you think that money, commerce, speculation have a good or bad influence on the development of art?

"2.—Do you think that, in a country concerned for its national art, the fate of the artist should be identical with the fate of the worker and that the scheme of putting on the same level the spiritual creators and the manual creators would favor the arts?

"3.—Considering this investigation into the relation between Art and Money, have you in mind some plan to submit to the attention of the Ministry of Fine Arts or do you believe that it is desirable to keep separate Art and the State?"

One of the most pungent replies was by Gus Bofa, the Salon l'Araignée's founder:

"I do not know whether money is useful for art; at least it is indispensable for the artists. However, it does not seem necessary that they should earn that money with

[Continued on page 2]

## Smoke

Factory smoke  
Dims my windows,  
Dulls my wall,  
Maddens me with dirt,—  
Takes shapes of giants toiling in the skies,  
Gargoyles and gnomes,  
Veils all the valley in a flame-shot haze,—  
Maddens me  
Because I cannot paint its beauty.

—Helen E. Magner.

## Tune In!

The Cleveland Museum of Art is now advertising itself among the people by means of four radio programs each week, broadcast through station WHK. The museum goes on the air Wednesdays at 5:30 and Sundays at 5:15 with organ recitals arranged by Arthur W. Quimby, curator of musical arts. Fridays at 5:30 another organ recital is given, with short explanatory talks by Mr. Quimby, while on Friday evenings at 7:30 popular lectures on art are presented.

## Polasek Completes Statue

Albin Polasek, Chicago sculptor, who is in Europe, has just completed a statue of Woodrow Wilson for Prague. It is a gift to Czecho-Slovakia by Americans.

THREE TIMES THE CIRCULATION OF ANY OTHER WEEKLY OR SEMI-MONTHLY AMERICAN ART PERIODICAL

distance and the far-stretching hills. Once more, one feels the cry of the soil, and of men whose lives are governed by the land in which they live."

In conclusion, Miss Grawly wrote: "His art was to him speech. Once said, he did not think of it again. He painted for himself, not for the world, and it has been the task of those who believed in the force of his message to salvage its art expression."

## Art and Money

[Concluded from page 1]

their art. It would be better that it came from an honorable trade, which would permit them to work for themselves, for the sheer pleasure of it, or for the glory, or for both, without having to traffic with their works.

"I believe that the artist who has something to say always says it, in spite of Montmartre, Love or Rolls-Royces.

"He who has nothing to say also says it, in no matter what conditions he may find himself.

"The future of our National Art, the acts and gestures of the Department of Fine Arts, and the eventual relationship between Art and the State, leave me prodigiously indifferent."

Vlaminck, the founder of Fauvism, replied thus:

"In 1830, a hundred years ago, when the son or the daughter of a bourgeois family expressed the desire or the intention to follow an artistic career, the parents and the neighbors were unanimously opposed to it.

"A son who was an artist, a daughter who was an actress, was a dishonor and a shame in the family. Rare then were those who withstood the parental anger and who, in spite of an uncertain success, dared to face the pleasures of Bohemia and the perils of a moneyless life. Today the times are changed.

"The middle classes believe that they can buy up the arts as they buy up silk, cotton and steel.

"Artists are flowers born of chance; one is born a painter as one is born a hunchback.

"It is a gift or an infirmity.

"In order to be boxing champion of the world, it is not sufficient to have a millionaire father.

"To encourage the arts is to nourish nullities and give hope to mediocrities.

"He who has a beautiful voice will sing in spite of his misery.

"Art and money are two distinct things."

## Another Romney

Another famous picture has been acquired for America, Romney's "The Infant Shakespeare Attended by the Passions" having been purchased by Gabriel Wells for an American collector who, it is reported, will present it to an American museum. It is one of the largest of Romney's compositions, measuring 55 by 80 inches, and is therefore essentially a museum picture.

The work, painted in 1788, is full of eighteenth century symbolism. Nature, in the center, is represented with outstretched arms protecting her favorite child, Shakespeare, who is surrounded by figures representing Joy, Love, Hatred, Jealousy, Anger, Envy and Fear. The artist is believed to have used Lady Hamilton as the model for the faces of Love and Joy.

## Medgyes Is Here

Ladislav Medgyes, one of the most active and well known figures in the Paris art world, has come to America and brought with him many examples of his latest artistic expression,—this time, sculptures in glass, consisting of flower, tree and animal motifs. "These crystal forms," says the announcement of his coming, "delicately modeled, transparent and luminous, strike the most modern note in decoration, and it is for this reason that the great *maisons de couture* in Paris, including Chanel, Worth and Poiret, are displaying them now."

Mr. Medgyes is versatile. His paintings were shown at the New Gallery in New York in 1925 and several of his stage sets have been shown at the Theatre Guild exhibitions. His work, including his wood sculptures, designs and book-plates, is familiar in Europe through many exhibitions. Perhaps he has left the greatest mark on theatre decor. Waldemar George, editor of *L'Amour de l'Art*, has said of him that he is "a stage director in the largest, most complete sense of the term.

"Untiring in his activity, he founded last year a school of stage-craft, the first of its kind in Europe, where he teaches the technique of the theatre, the construction of decors, the possibilities of lighting, and stage-directing. His pupils follow him, because he makes them understand the leading ideas of stage craftsmanship, while giving entire freedom to their imagination, naive or tormented as it may be, which is necessary in all works of art."

Although born in Budapest and generally known as a Parisian, Mr. Medgyes has for long been a familiar spirit among the American residents in Paris, whether writers, painters, sculptors or stage folk. There is something peculiarly American in his clear, incisive mental processes and his very practical intellectual attitude towards his work, an attitude which has been displayed by the articles on modern art he has contributed to American periodicals.

## "Museumion" Is Published

There is a new art publication, *Museumion*, published by the International Office of Museums, which is part of the Institute of Intellectual Co-operation created by the League of Nations. In the first number is the programme of the International Office, from which it is seen that one of its aims is to bring uniformity in museum catalogues, guide books, etc.

*Museumion* begins publication of a general directory of museums, with brief data, and 32 pages are given to the Netherlands and the Dutch Indies. There are general descriptive articles on the Museum of Fine Arts, Budapest; the Royal Museum of Fine Arts, Brussels, and the Museum of Comparative Sculpture, in the Trocadero, Paris; and accounts of the work of the American Association of Museums and the French Association of Directors.

The magazine is in French, its address is 2, Rue de Montpensier, Paris, and the subscription is \$1.50 a year.

## Battle Painter a Suicide

Richard Caton Woodville, who became famous in the 80's as a painter of battle pictures and who was known as "the English Meissonnier," has committed suicide. He was a veteran of the Turkish war of 1878. He claimed descent from Elizabeth Woodville, queen of Edward VI.

## Wouldn't Exhibit

"Fifty Prints—1926," has been brought out by the John Day Company (New York), by arrangement with the American Institute of Graphic Arts. It consists of splendid large-page reproductions of the "Fifty Prints of the Year," which have been going the rounds of the American museums and which will shortly be supplanted by another fifty prints of the 1927 vintage.

The volume was given much attention by the reviewers, because of the introduction by Ralph M. Pearson, who selected the 25 prints in the Modernist division. Mr. Pearson's scholarly exposition of the element of design as the compelling characteristic of the Modernist section was quoted at length by the reviewers, but most of them overlooked a part that should be of interest to the art world,—Mr. Pearson's reference to the reason that impelled the distinguished artist, John J. A. Murphy, to refuse to exhibit.

The refusal was because "an exhibition, he thinks, in which laymen act as intermediaries between artist and public, is unhealthy from the angles of both, and is incapable of attaining the valuable educational results that are usually advanced as its *raison d'être*. Contact between the producer and consumer of works of art to be healthy and mutually valuable should be direct. The non-artist middleman (regardless of good intentions) can only confuse issues or color them with his own interpretation. Creative artists each have their own unique expressions and they or other artists are the only ones who can 'explain' their work in cases where explanation is a necessary preliminary to the enjoyment of the work. The artist must meet this responsibility by having office hours like a doctor if necessary.

"The responsibility of the layman who wishes to serve the cause of art lies, under present conditions, in the direction of making it possible to get the work done. Instead of endowing institutions he might endow producers. Instead of spending millions, or thousands, or hundreds, or tens for the art of dead men, he could buy the work of living men, thereby freeing them to produce the most distinguished work of which they are capable, in the enjoyment of which he and others may participate. In England, the Contemporary Art Society, an organization of laymen, is fulfilling this function by setting aside a fund for the annual purchase of distinguished contemporary work, which is exhibited throughout the country for the current year and then presented to the British Museum and other galleries. . . .

"Present-day habits of mind must inevitably result in practically all layman organizations supporting the past, or reflections of the past as they crystallize into academies, instead of the living creative today. Therefore, the only possible stand for creative artists to take is one that is uncompromisingly against all such agents."

Mr. Murphy's position, as stated by Mr. Pearson, gives food for thought. And questions. If all creative artists took Mr. Murphy's stand, and did as he does regarding exhibitions, it would create a vast change in the art world. How many exhibitions would there be, and how much art would the public be privileged to see? And it might be pertinent to ask, how many lovers of prints throughout the country have ever had a chance to see the remarkable wood-blocks of John J. A. Murphy? Has the reader ever beheld an original?



## Chicago Gets Two Remarkable Portrait Etchings by Van Dyck



"Self Portrait," by Van Dyck.

Miss Kate Buckingham has purchased a group of etchings by Anthony Van Dyck for the Clarence Buckingham collection in the Art Institute of Chicago. They include, in a pure state, proofs before letters of his self portrait and his portrait of his collaborator, Frans Snijders, famous animal painter. While Van Dyck's paintings achieved the apex of popularity in his life-

time, his etchings were little recognized. That the artist himself did not fully appreciate them is indicated by the fact that he let other artists add to the plates and spoil them.

Yet, according to Arthur M. Hind of the British Museum, "Van Dyck has no rival as an etcher of portraits except Rembrandt. And on the basis of the purest style and safest conventions of the art, Van Dyck may even claim the precedence. . . . Apart from temptation to flattery, Van Dyck's are faultless, both as portraits and as prints, and full of compelling inspiration. I do not mean that he was the greater master. He was a genius of wonderful brilliance, but never showed the depth of inspiration which characterized Rembrandt. Rembrandt's was unquestionably the greater insight into human character. . . . In his later portrait etching . . . we feel that Rembrandt renders the complexities of human nature with the greatest subtlety of expression, and to attain his end he used a method of close shading almost too subtle for the medium of etching.

"Van Dyck in his etching was incisive, convincingly direct, and never obscure in his means of expression. He never sought to express too much, was faultless in adjudging the proper emphasis to the outstanding features of his sitters and showed unerring taste in rejecting the unessential. His system of etching responded perfectly to his artistic aim. He discarded the subtlety of tonal expression . . . and kept to an



"Frans Snijders," by Van Dyck

open system of line whose simplicity was all the more convincing on account of its very limitations. . . . Van Dyck merely indicated the secondary portions of the design with the fewest lines, the face being the only part at all elaborately handled, though never so elaborate as to hide the inner structure of his etchings. It was a method which Rembrandt followed in his earlier plates."

## Frick Art Library

The New York *World* prints an interesting account of the art library which has been created and which is being developed by Miss Helen C. Frick, and which it is assumed, like her father's superb collections, will ultimately be a gift to the public. It now contains about 100,000 reproductions of paintings, and these are available to the public for research work. Eventually sculpture and other branches of art will be included. The institution will afford facilities for study and the authentication of works of art "not to be found in any other city."

The Henry C. Frick art gallery, which at the death of Mrs. Frick will become the property of New York, is situated at Fifth avenue and Seventy-first street. "A special building at the east end of the Frick property," says the *World*, "has been erected for the library. In style and material it conforms to the architectural pattern of the older structure, and there is only a little brass sign on the door to indicate that it is dedicated to public use. Inside there are working quarters for a staff of photographers which the visitor does not see, but in the spacious reception rooms young women are at work cataloging and arranging photographs, and from the stack room beyond one catches a glimpse of Miss Frick's office, with some exceedingly interesting Italian primitives; while the stack room itself displays hundreds of uniform cases in which the photographs are stored, so admirably ordered that all are as easily available as a book of fiction in a public library.

"For five years this collection has been growing and it may still be considered in the formative stage. Thus far, apparently, the effort of assembling and classifying photographs has been confined to occidental art from the twelfth century down. The scheme

of the collection, as set forth in a chart on the wall, is division, first by countries and then by name.

"Thus in the instance of Murillo there are a dozen cases of the size and type used in business offices for filing purposes, but more substantially made. One of them bears the label 'Religious Subjects,' another is devoted to drawings, one to portraits of men, several to portraits of women.

"Every photograph is carefully mounted on stiff paper, and there are abundant notes typewritten on the opposite side which tell in brief the history of the picture. They tell the date of its origin, trace its ownership down to the present time, give the number of times it had been engraved, and if there are replicas or free copies, when they were executed, and their history also. In short, every available bit of information that could be culled in books relating to each individual painting is there.

"The Frick Art Library is not only the conception of Miss Frick herself, but is becoming her life work. It is said that she gives the whole of the work her personal supervision. She has consistently shunned publicity and has not announced her plans.

## Art Understanding

In Russia, in trying to overcome the superstitious awe of the peasant for the printed book, the Soviet authorities display great illustrated placards which read: "A book is only a man talking." Well, a picture is only a man talking, and asking you to see the world through his thought. And there are those who talk brilliantly and achieve honors; and those who talk fancifully and excite wonder; and those who but repeat the restless chatter of the studio and the salon. But great art speaks from the heart and you can trust your own heart to understand it. —*Christian Science Monitor*.

## Warring Creeds

Kinoton Parkes not long ago devoted a page in the London *Sphere* to Nadelman, modernism and "significant form." He tells some interesting anecdotes of the last two decades, which show that followers of experimentation have not always got along very well together. For instance, he recounts an instance of the famous outbreak in 1912 at the Galerie Bernheim jeune, when Marinetti, Futurist, made his famous speech.

"This was the notable occasion," says Mr. Parkes, "when the destruction of all museums and monuments of the arts of the past was demanded—all artistic culture of the past derided. Nadelman was present in the gallery, and asked to be allowed to speak; the moment had a certain tenseness. He mounted the tribune and began: 'If M. Marinetti says he will demolish all the art of the past, he shows that he does not understand the art of the past!'

"Marinetti, with a bound across the tribune, sprang at Nadelman and slapped his face. Nadelman retaliated with a right jab on the nose; a supporter of Marinetti attacked Nadelman in the rear, and knocked him from the tribune into a group of screaming women. Someone turned out the light, and the public stormed out of the doors and made for the nearest cafés.

"The excitement was great, but the real light was not put out, for it is still burning—the light of research, which has a very steady flame. Now Nadelman has married and settled down as a law-abiding citizen of the United States, and does these things no more."

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Editor-in-Chief.....PEYTON BOSWELL  
European Editor.....H. S. CIOLKOWSKI

America and Great Britain.....Peyton Boswell  
France and Germany.....Winthrop Hamlin  
Latin Countries.....Josephine E. Joy  
The Near East.....Sotirios S. Lontos

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## Volume II Begins

Although THE ART DIGEST will not complete its first year until November 1, the present number is marked "Volume II, Number 1." This is for the sake of having the volumes each year begin with the new art season, which in reality starts on October 1.

Subscribers who have kept a file of THE ART DIGEST now find themselves in possession of the complete first volume, comprising 18 numbers. Succeeding volumes will contain 20 numbers each.

Arrangements are being made for the uniform binding of volumes of THE ART DIGEST, and an announcement concerning this will be made soon.

## Editors All

The editor of THE ART DIGEST has been greatly helped in the past by subscribers who have sent in clippings from newspapers and periodicals of pertinent news and criticisms of art. In this way much interesting material has been obtained which, in spite of vigilance, might otherwise have remained unnoticed. He will be grateful if all the magazine's friends will keep a watch for material that appeals to them, and send it in.

## California Water Colorists

The California Water Color Club held in September at the Los Angeles Museum what the *Times* calls the best exhibition in its history. It is the eighth annual. The following are the awards: First prize to Edouard Vysekai for his painting, "Palms and Cypress;" second prize to Millard Sheets, for "Seventh Street Bridge;" first honorable mention to Loren Barton, for "Betty;" second honorable mention to William C. Watts, for "Arab Houses."

The *Times* critic, for all his enthusiasm, has his fling at the show, however, for he says that he "would cheerfully trade the whole roomful for two or three of 'Pop' Hart's joy-fests in the adjoining gallery."

The critic was especially pleased with Vysekai's "Indian and Green Leaves," and Henri DeKruij's "My Garden," which he calls a "genuine lyric."

## Hearst's Connoisseur

William Randolph Hearst, who in June bought *The Connoisseur*, English art magazine, for \$495,000, has decided to combine the American edition of that publication with *International Studio*, which he purchased five years ago from John Lane. *The Connoisseur*, according to the announcement of C. Reginald Grundy, the editor, will continue in England under its own name, and without change. *International Studio*, on this side, will undergo no change.

*The Connoisseur*, before the amalgamation, was accredited by advertising agencies with about 13,000 circulation in the Old World and the New. Of this, approximately 1,500 was in the United States. Combination of the American edition with *International Studio* therefore will leave *The Connoisseur* with about 11,500 circulation, and, after deducting the names of those who were subscribers to both *International Studio* and the American edition of *The Connoisseur*, will give the former a net gain of something over 1,000 in circulation.

There is no connection whatever, and never has been, between the great English art magazine *The Studio* and *International Studio*. The former was a well established magazine in London when John Lane founded *International Studio* in New York. Mr. Lane made an arrangement with *The Studio* whereby he purchased a certain number of its printed pages each month and combined them with a section printed in New York. This arrangement was discontinued when Mr. Hearst bought *International Studio*.

## Irving Manoir's Landscapes

Paintings by Irving Manoir started the season at the Marshall Field Galleries in Chicago. They comprised canvases done in the last two years in Cuba, New Mexico and California. In the two latter sets, according to a critic of the *Evening Post*, he uses "flat planes and formalizes trees into green cones," and in some employs "frankly cubistic bases." However, in his Cuban paintings, Mr. Manoir "switches his viewpoint and technique; here he is the 'plein-air' painter pure and simple, intent on the vagaries of a strong light and equally strong shadow, which leads him to a less definite drawing of minor detail.

"The encouraging thing about them all is that each set of pictures is distinct and characteristic of the environment it represents. In other words, Mr. Manoir has painted things as they appeared to him and not as he thought they ought to appear. There is absolutely no indication that his material has been adapted to a formula. Instead there is evidence of open-mindedness to fresh impressions and courage enough to put them down in full."

## Art Educator Is Dead

Dr. Walter Sargent, landscape painter and for many years professor of art at the University of Chicago, died at North Scituate, Mass. He was at one time state supervisor of drawing in Massachusetts, and director of drawing and manual training in Boston, and was the author of several books on drawing.

## British Gallery Head Dead

James Donald Milner, for eleven years director of the British National Portrait Gallery, is dead. Born in 1874, he joined the staff of the gallery when 19.

## A Bitter Taste

There is a most depressing article in *Vanity Fair* for October by Corey Ford entitled "America and the Beautiful" and bearing the sub-title, "An Inquiry Into the Ravages of a Nation With All the Money in the World, and Little Taste." The article carries one illustration, a photograph of George McManus, creator of "Bringing Up Father," a popular feature of the Hearst newspapers, posing in front of a rug, woven most beautifully by the finest artisans in Persia, but inside of whose border is a design by Mr. McManus himself, revealing a comic scene whose characters are Jiggs and Mrs. Jiggs. Under the reproduction *Vanity Fair* suggests that "having improved upon the traditional designs in the rug," the artist "may presently be induced to re-decorate the interior of the Taj Mahal."

Mr. Ford said the story of this "strange, sad rug" had been told to him in Persia by a rug merchant, in whose memory no other such "magnificent carpet had been stretched upon the loom." And then he described the long, long work of the weaver on this Jiggs masterpiece. Over five hundred knots to the square inch!

The rug had been ordered by the firm of A. K. Kazan & Co., of New York. Mr. Ford's host, the rug merchant, was polite. He would not come right out with his thought. But Mr. Ford didn't need to be polite in his article. "This wholesale prostitution of art and beauty which we can never hope to comprehend is by no means limited to a single disgraceful incident. Our vast American public, with all the money in the world and none of the taste, has ravaged and abused and altered the products of the Orient until the genuine, today, is swept underfoot and forgotten in a mad rush to meet the latest American whim. . . .

"My host was a rug merchant. . . . Well. . . . And America buys rugs. It is his duty to supply them. If the American market does not like a color, he cannot sell it to them. The weavers in Persia must perforce abandon that color. . . . It seems in America you do not like the color blue in Persian rugs. Very well. For centuries the color blue has been the glorious light behind the Tree of Life pattern in our Kashans; tomorrow it will give place to green, or red, or a bright color, if you say so."

The article leaves a very bitter taste in the mouth. Its antidote, however, is a survey of the great American art movement, which has done so much in the last decade to prepare America for art understanding and appreciation.

## 26 One-Man Shows

Besides its big exhibition of 500 drawings from the portfolios of John S. Sargent, the Grand Central Art Galleries, New York, have announced no less than 26 one-man shows for the season. The artists are:

Karl Anderson, Victor Higgins, Grace Helen Talbot, Sidney E. Dickinson, Charles Chapman, John Wenger, Emil Carlsen, Charles M. Russell, Bessie Potter Vonnob, John Follinsbee, Cyrus E. Dallin, Harry A. Vincent, John F. Carlson, Jerome Myers, Edwin H. Blashfield, Felicie Waldo Howell, George Wharton Edwards, Evelyn B. Longman, Hermon A. MacNeil, Kyohei Inukai, Hovsep Pushman, Malvina Hoffman, Oliver D. Grover, Mary Gray, Walt Kuhn, George Elmer Browne.



## In the Forest of Fontainebleau With a Modern Painter



"Negro Shacks Near Dallas, Texas," by Irene Weir.

Art has its hallowed spots, no less than history and religion. Such is Florence to the Renaissance, Giverny to Impressionism, the Forest of Fontainebleau to the Barbizon School. The very name of the latter—almost the word *forêt*—calls up visions to the lover of art. And the following impression written for THE ART DIGEST by Irene Weir, niece of J. Alden Weir and head of the School of Design and Liberal Arts in New York, who passed the last summer there, will be thoroughly enjoyed:

"We turn at the cross roads up a wood path that is marked 'Roches d'Avon.' The trees on either side rise very tall and straight, breaking at the top into thickets of twisted branches. My painter's palette, my smock, easel, camp stool and paint box load me rather heavily, but the path is soft to the tread, and easily followed as it winds in gentle curves around rocks, between trees, higher and higher, until it passes between two giant rocks, three times one's height, opening out into a mossy dell of coolness and fragrances.

"The stillness, the delicious seclusion, the enchanting solitude! At a little distance I see the painter André Strauss in blue smock, palette in hand, painting a pile of great gray rocks, which, lighted by a sudden burst of sunlight, fill the eye with their massive splendor of color, vibrant against the green: blue masses of pines beyond. What a glory this light gives, a transformation, like the touch of a magic wand! That which was a moment before somber, dull and gray becomes now a living brilliance. The light shoots down the edges of the mossy hummocks touching them into vivid greens, the gray tree trunks become purple, mauve, toque, violet; the rugged bark is cut by deep shadows which fall from knot holes and broken edges. The pine tree trunks grow warm orange above, but their interlacing branches make latticed patterns of intricate dark design against the open places of the sky.

"André is absorbed in this alchemy of color, the brush is too slow for his impetuous mood. He daringly picks up pure blue, crimson, ochre, violet and lays them on the canvas thickly with his palette knife. Pure

color alone can interpret such rich contrasts, can put life into pigments.

"André is a painter of the woods, rocks, of the dramatic forces of nature, of the mystery of isolated grandeur, or superb structure. He says, 'I cannot paint unless I am moved by what I see—I feel, I am thrilled, I paint or I die.' He is ruddy, glowing color mounts high in his cheeks. His blue eyes kindle with enthusiasm. He stands like a rock, a blue rock (for he wears the denim blue of the painter), and as he paints he sings.

"André comes from Montmartre, Paris. He is city bred, with courteous manners and most engaging friendliness. He is master of his art, at heart he is of the world of nature. The air, the sunshine, the trees speak to him. Like Corot he is 'sympathique' with the life and freedom. The city he endures—the country he loves. His paintings are somber, serious. They have 'volume,' solidity, tone. His pictures of Assisi, of Italy, of Corsica, of Sicily have been hung in many exhibitions. The one now in the Luxembourg has the power known only to a stern, a compelling master. Could you see him today, could you hear him singing in the woods, alive to his very fingertips to the gleam of that brilliant sunlight, standing squarely in his blue smock, rosy in his glowing color, you could not imagine him a somber painter. You would not know that under that exterior lies a very tender heart and a deep understanding of war and life 'tragique.' 'I feel, I look, I listen, I paint.'

"A sudden darkness falls. There is a roar in the distance which grows louder and louder. Absorbed in work and secure in the glade, I have not observed that those white innocent clouds from the south are tearing tumultuously across the heavens. They are now steel gray horses thundering in magnificent power, a charge of cavalry, madly rushing over treetops, champing bit and bridle in their irresistible course. The roar becomes louder; it changes from a deep hoarse undertone to the shrill wild shrieking of forest spirits let loose. Sharp staccato sounds like broken cello notes mark a new time of speed. Drums, fifes, flutes, seem to suddenly emerge. The storm breaks with a crash, an explosion of fury.

The wind whirls in terrific gusts around us; branches crack, trees lash their arms in anguished protest, bending, swaying, groaning; leaves fly and scurry like flocks of birds. The sky grows blue black, vivid flashes of lightning transform the darkness into sudden intolerable brilliance, of yellow green, and pale bluish light; the rain comes down in solid sheets. André's easel is overturned, my yellow smock is torn from my arm, flies like a sail to a distant branch, where it is caught and waves wildly in its struggle to be free. We are blown along until we find shelter in a nearby cave formed in some prehistoric past by rocks tumbled together in massive confusion. We shake ourselves, catch our breath and peer out through a crack into the semi-darkness and wait.

In ten minutes the storm has passed. The sun shines again in greater brilliance, now, in contrast to the intense purple wetness of tree trunks, the saturated, vivid green moss, the grey, brown earth. The shining leaves catch blue reflections; the world is more brilliant in color, it is dazzling in white and purple lights.

This is the nature that Daubigny loved,



"Le calvaire—Venaco (Corsica)," by André Strauss.

that Dupré painted with such delight with his cool depths of green in somber masses of shadow; that Rousseau transformed with his brush into earth's primeval framework of rocks and forest trees, massively conceived, as if interpreting the very essence of nature's being. Diaz caught the sudden gleams of light and depths of shadows, but he added the human touch: peasants in blue smock and red skirt, gathering faggots, or coming down the path in groups homeward bent, laden with the forest's faggots.

Millet was enamored of the village life, peasants toiling in the fields, gathering hay, driving the sheep or tending the cattle. Troyon loved the storm, the early frosty morning with its gleams of white crystals and its long widening shadows; Corot cared rather for the sylvan dells, the whispering leaves, the nymphs and sprites of the classic world. His trees seem to caress the sky, and his skies to caress the trees, and the gentle haze of early morning envelops them both in its witchery of opalescent light; or the gathering twilight folds them in its tender veil of purple, lighted only by the oncoming stars or the young moon.

These you may see for yourselves in the Louvre or in our American museums, where some of the finest of these romantic pictures of nature are to be found. The world of art reveals the world of nature. We see through the painter's touch and imagination a new world of beauty around us. It is the painter's sole and unique power to make life relive, to stir our pulse as his own was stirred.

André is right. He says, 'I cannot paint unless I am moved by what I see—I feel, I am thrilled, I paint or I die.'

## Christian Murals in Cave

What is thought to be the oldest extant specimen of Christian pictorial art in Palestine has been discovered in the cave of the fifth century hermit Theocritus, in the desert about ten miles east of Jerusalem. The cave is accessible only by rope or ladder. Its interior had been fashioned into a church with a mosaic floor and frescoes representing the Virgin Mary, the Crucifixion and a group of Saints.

## British Mastery

The great exhibition of British painting, from Elizabethan times down to the present, now being held in Vienna, brings Central Europe its first adequate glimpse of the immortal old English masters, according to the *London Times*.

"It seems certain to attract the attention of the many Continental students of art who have never visited England, for it is the regrettable truth that English pictures are little known abroad," says that newspaper. "There are few English works of art in foreign galleries, and those that are to be seen are not always of the highest merit. This is probably because in the eighteenth century, when art collections were being built up, Englishmen were the greatest collectors, and, though they bought foreign pictures, few native works found their way abroad. By far the most of the fine pictures produced in the heyday of English painting went into private hands, where they remain to this day."

The exhibition was organized by the British ambassador to Austria and the Austrian ambassador to Great Britain, co-operating with the Anglo-Austrian Society and backed with funds provided by Sir Joseph Duveen. Technical details were directed by Francis Howard, chairman of the Society of Portrait Painters.

The exhibition was arranged in a great central gallery and four adjoining rooms. "The central room," says the *Times*, "is a feast for the eye; it contains some of the finest portraits in existence." It is filled with impressive examples of the Reynolds-Raeburn school, so the critic's description is undoubtedly deserved. The place of honor, opposite the entrance, is given to a portrait by Raeburn of "two boys in dark green coats and buff breeches, the whole wrapped in beautiful tawny light."

There are also Raeburn's "Patterson Children," and his full length "Lady Raeburn;" four Gainsborough portraits, and a "magnificent landscape;" seven portraits and figure subjects by Reynolds, including the famous "Cupid and Psyche;" three examples by Lawrence, whose "Prince Metternich" hangs in the chambers of the Austrian president; five Romneys, including the famous "Mrs. Davenport," for which Sir Joseph Duveen paid a record price at auction last year; two Hoppners, one of which is the often reproduced "Mob Cap;" and a magnificent sunset Turner, "Mercury Piping to Argus," with golden sea and sky.

In another gallery one is "suddenly confronted with the exuberance of Elizabethan England, including the great Queen herself by Gheerhaerts the Younger, who "was born in England and did all his work there." There are two Hogarths.

The early nineteenth century landscapists, Constable, Old Crome, etc., together with the eighteenth century Richard Wilson, have a room to themselves, and then the visitor passes to a gallery which, according to the *Times*, "marks a complete break with the earlier English tradition, for it is the temporary home of the Pre-Raphaelite School. This many-sided movement, which had great influence on art and religion in England, had much less abroad and is not fully understood. It is therefore particularly fortunate that there are some admirable examples in the present exhibition. The room is dominated by the Burne-Jones pictures, though examples of Rossetti and Ford Madox Brown are not wanting. There are also an early Millais and two beautiful Watts por-

traits, one of Princess Liechtenstein and "Apple Blossom," probably of Dame Ellen Terry; but the two outstanding pictures are Burne-Jones's "Love Among the Ruins," with its sapphire-blue drapery, and "King Mark and the Fair Isolde." "La Ghirlandata" of Rossetti, in its sensuous beauty of red hair and full red lips and angel faces and flowers painted in the full tide of the movement, surfeits one with too much sweetness.

"To pass from this to the next room is to come to the present day. This room seems almost a memorial to the brilliant work of McEvoy, for his five portraits, quivering with life and light, stand out from all the others. Perhaps the most original is the portrait of Lady Diana Cooper (lent by herself) on a black background scintillating with color." There are examples by Glyn Philpot and Augustus John and many of the men who enjoy contemporary fame in England, but their works cause the writer to grow melancholy and reflective.

"Perhaps the test of time must be applied to sort them out," he says. . . . "Much as the collector would like to prefer new pictures to old, the magnetism of the established favorites is too strong, and a return to the big room has to be made again and again. . . . However imposing the new, the old is lost. Our national life seems if anything to have been more English, more personal, in the eighteenth century than ever before or since. This insular good taste kept our pictures at home in private collections, the riches of which can be fully appreciated only on such occasions as the present, when the jewels are held out to the public gaze."

Which leads THE ART DIGEST to wish that the *London Times* writer could visit America and see such jewels of British art as the Henry E. Huntington Gallery and the Hon. Andrew W. Mellon could hold out to his gaze.

## Knight of the Brush

With palette as a shield, and colors set,  
Like knight of old he plunges to the fray,  
Armed with his brushes. Who would bid  
him stay,  
While blooded steed, perchance, may champ  
and fret?  
With confidence he rides, nor dreams to let  
A single cloud obscure his vision's play,—  
"Others have won," he says, "from day  
to day;  
I'm in the List, not mine to falter yet."

Armed cap-a-pie, though few may reach the  
goal,  
Still onward ride; Beauty lies everywhere,  
And byroads oft present the rarest  
scenes.  
Endeavor is the path by which the soul  
Mounts to the heights and gains a victor's share,  
God only knowing what the struggle  
means.

—Emma B. King.

## A Studio Renting Bureau

A service department for artist members has been started by the Grand Central Galleries, New York, to enable them to find suitable studios. A list of studios for rent will be kept on file. The department will also be of service to artists who wish to let or sublet their studios, either for long or short terms. No commissions will be charged.

## Old Sculpture

The Pennsylvania Museum, in Philadelphia, has added to its already rich collection of Chinese art the group of thirty-three examples of early sculpture in stone and wood formed by Dr. Oswald Siren, the Swedish connoisseur and authority on Oriental art. It includes, according to the museum's announcement, some of the finest examples ever brought out of China. Nearly all of them belong to the fourth and fifth centuries A. D., the period when the introduction of Buddhism from India, which "came to China as a great light," stimulated a renaissance of artistic ideals and spiritual feeling.

Fiske Kimball, director of the museum, said that while some of the pieces will be placed on exhibition soon in Memorial Hall, justice cannot be done to the collection until the opening of the new museum.

"In view of the disturbing conditions in China and the doubtfulness of acquiring in the future important examples of the fine arts of that country," Mr. Kimball said, "the museum feels that it is exceptionally fortunate in being able to add so materially to its collections of Oriental objects, particularly in view of the great beauty, rarity and artistic appeal of the pieces included in the Siren collection."

One of the pieces is believed to be the earliest known example of authentic portraiture in Chinese sculpture. It is a life-size head, which attracted wide attention among connoisseurs when the Siren collection was shown at the Cernuschi Museum in Paris. It is such a one as might have been carved by the sculptors of Greece had Alexander brought Chinese captives from his conquests. It is from a temple in Shantung province and is probably a portrait of a famous monk or priest. The features reveal a somewhat kindly man of middle age, distinctly with a sense of humor, and much wisdom behind a rather worldly countenance.

Most interesting, perhaps, is a stone plaque carved with a demon's face, executed in a manner similar to the style employed by the Indians of Alaska in their totem poles—something that may be seized upon as another link in the chain of evidence supporting the theory that America was once joined with Asia by a "land bridge" in the vicinity of the Aleutian Islands. This work, earlier than the others, is Pre-Buddhist and probably belongs to the second century B. C. The demon's grinning face is described as "attractive in its bold and powerful conception of evil."

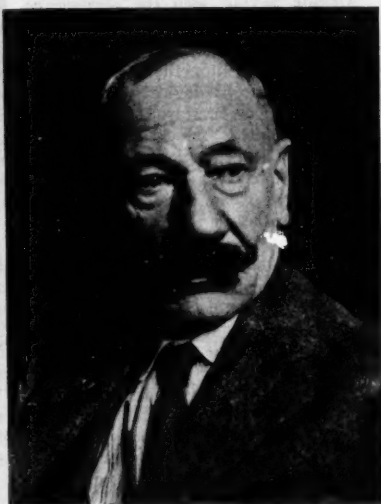
## "For Daws to Peck At"

How does a precious work of art, once the intimate possession of a great monarch, feel when put on exhibition in a New York department store, for the vulgar rabble to view as they pass from the hosiery counter to the place where vanity cases are being offered at a bargain? The famous "Love Charm" necklace, wrought by Benvenuto Cellini, great lover, and once worn by Catherine the Great, often loved, could tell, if it were articulate as well as articulated, for it recently figured in an anniversary exhibition at the Arnold, Constable store in New York.

The famous masterpiece was lent by Mrs. J. P. Nicchia, to whom it was presented by the Grand Duchess Elizabeth, wife of the Grand Duke Serge, brother of the late Czar.



# Art World Is Ready for a Shock at the Carnegie International



Horatio Walker.

The 1927 prize-winning paintings in the Twenty-sixth Carnegie International have now been selected by the jury of awards, but the names of the artists will be kept secret until October 14, when they will be announced through the press. The American committee of selection, composed of six artists, Eugene Speicher, Horatio Walker, Eugene Savage, Abram Poole, Henry Lee McFee and Andrew Dasburg, met on September 19 to pick the American canvases that will be displayed. The European pictures already had been selected. On the next day the first four of these men, together with Felice Casorati of Italy, Maurice Greiffenhagen of England, Maurice Denis of France and Karl Hofer of Germany, met and awarded the prizes.

The American art world looks for the public to be shocked when it is permitted to see the paintings in the American division. It will be noted that three of the six artists who selected them are distinctly liberal if not modernistic in their affiliations—Messrs. Dasburg, McFee and Speicher. The conservatism of Messrs. Walker, Poole and Savage is of varying degrees, and there is a possibility that the American pictures will

present a rather striking "cross-section" of American art.

Of late years the International has been inclining more and more toward giving Modernism a more or less full representation, in spite of Pittsburgh antipathies. That city, whether it liked it or not, has been given each year a "wilder" view of modern art, and it may have grown so used to the innovation by this time that it can stand the ordeal even if the American committee does its "worst-best." Homer Saint-Gaudens, the director, prepared Pittsburgh for a shock when he gave out an interview saying that Germany was wholly Modernist and that the German government had insisted that the paintings it chose as representative be displayed or nothing at all.

The committee of awards, on the contrary, has a more or less solid "bloc" in favor of some degree of conservatism—Messrs. Denis, Walker, Greiffenhagen, Poole and Savage, with only Messrs. Hofer and Speicher on the other side, so the art world expects that the prize winners, at least, will be "safe and sane."

In its last issue THE ART DIGEST presented the photographs of the four European members of the jury of awards. Now it presents the four Americans. From the press matter sent out by Carnegie Institute, it is found that—

Eugene Speicher has exhibited in six Carnegie Internationals since 1912. He was awarded prizes for his paintings in two of them, which is an unparalleled record for a young artist. His "Girl with the Green Hat" was awarded third prize in the Twentieth International in 1921, and in the Twenty-second International "The Hunter," which is now owned by the Pittsburgh Athletic Association, was awarded second prize. In 1924 Carnegie Institute held a one-man show of Speicher's paintings. This artist was born in Buffalo in 1883. He studied art at the Albright Art School of Buffalo and at the Art Students' League of New York City.

Horatio Walker was born in Canada in 1858. He is the son of an English army officer. Walker came to New York in 1885. He has been called the "American Millet" because of his fondness for painting landscapes in which the figures of peasants and animals play an important part. For many years Walker has contributed paintings to Carnegie Internationals. His painting,



Eugene Speicher.

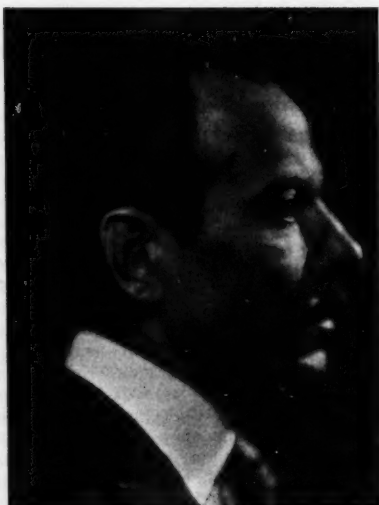
"Moonrise," a Canadian pastoral, is owned by Carnegie Institute.

Eugene F. Savage was born in Covington, Ind., in 1883. He studied at the Corcoran School in Washington, the Art Institute of Chicago, the American Academy in Rome and in Florence and Munich. Savage has exhibited at Carnegie since 1920. He taught for a number of years at the College of Fine Arts, Carnegie Institute of Technology.

Abram Poole was born in Chicago in January, 1883. He was a pupil of Carl Marr and Simon. Poole is a member of the Chicago Society of Artists. Among his awards is a silver medal at the Royal Academy, Munich, and an honorable mention at the Chicago Art Institute in 1922.

Of the members of the American committee of selection, Henry Lee McFee was born in St. Louis on April 14, 1886. He studied in Woodstock at the Art Students' League. McFee is associated with the Post-Impressionist group. He has exhibited in the last four Carnegie Internationals.

Andrew Dasburg, the other member, was born in Paris, on May 4, 1887. He studied in this country under Kenyon Cox. While painting in Paris Dasburg came under the influence of Matisse and Picasso.



Eugene Savage.

## Glozel "Treasures" Faked

The clay tablets and sculptured vases discovered three years ago at Glozel, near Vichy, France, and reproduced in THE ART DIGEST of 1st November, 1926, have now been officially declared fakes. The two experts named to decide on their authenticity, Camille Julian, an authority on the Gallo-Roman era, and René Dussand, academician, have reported adversely to the Academy of Inscription.

The tablets were held to be important, if authentic, because they contained writing declared to be the work of Neolithic man, therefore presenting an alphabet dating back hundreds of centuries before the period generally accepted by scientists.

### Staten Island Museum

The Staten Island Institute of Arts and Sciences has started a fund for an addition to its present building, and has raised \$21,000. The trustees will consider architects' plans on Oct. 7.



Abram Poole.

## The "Nordic Line"

The upholders of Nordic superiority have stirred the other side to so much resentment that a furious battle is raging among the intellectuals, and at least one magazine is being published to refute the claims of the Northrons. And now the dispute has entered the realm of art, for Professor Strzygowski in an article in the September number of *Drawing and Design* (London) has introduced the "Nordic line" and attempted to prove that to it is due much of the beauty of what mankind has come to regard as its great art.

Always a champion of northern art, as the *Christian Science Monitor* points out, Professor Strzygowski, in his new essay "reveals how much Europe owes to the art activities of the northern races. Accustomed as we are to the idea that the art of the Mediterranean countries is entirely southern, we may find it difficult to believe that it is to a large extent of northern origin. But Professor Strzygowski points out that in the case of Greece even, a northern people influenced an art which till then had been dominated by Egypt, Mesopotamia and Crete.

"A characteristic of this northern art, as opposed to that of the south," he says, "is the absence of figures, due to religious laws against the worship of images."

"Taking the sinuous S-curve as the characteristic Nordic line, the professor shows it to be present in early Indian reliefs while it is completely absent in a typical Egyptian statue, which stands stiffly at attention with no trace of the softening Nordic line.

"To illustrate the Nordic line in the human figure, Professor Strzygowski takes the tombstone of Hegesoas in the Dipylon at Athens and for comparison the Egyptian relief of Ptolemy IX and Cleopatra from the Temple of King Ombos. In the Greek relief, 'the two figures are not brought into relation by the frame, but by the flowing lines which unite them, and which could not either be shortened or lengthened. . . .

We may forget altogether that the sculpture represents two female figures and think of the design as an arrangement of flowing lines, typically Nordic. On the other hand, in the Egyptian Ptolemy relief, 'it is difficult to find any trace of the flowing line.'

"In Indian art, it is argued, the Nordic line is more conspicuous in the human figure than in Greek. To Europeans, it is admitted, Indian art seems aesthetically inferior because those soft-bodied figures, rounded and bent as if made of rubber, are not anatomically correct according to our ideas. But this seeming incorrectness is the result, according to Strzygowski, of the dominating influence on the sculptor of the Nordic line.

"Even with his limited number of illustrations Professor Strzygowski may be said to have established his case that the calligraphic grace of line which is so conspicuous a feature both of Greek and Indian art is due to the influence of that Nordic art which is based on pure ornament."

### French Art in Argentina

"La Mansion de l'Art Francais," an imposing building, has just been opened in Buenos Aires, for the exhibition of modern French paintings and sculpture and such productions as Sèvres porcelain and tapestries from the state looms. The establishment will combat the popularity of the English period and Latin colonial styles in Argentina.

## Atlanta's Hero



"Bobby Jones," by Wayman Adams.

The citizens of Atlanta, Ga., are very proud of "Bobby" Jones, the world's golf champion, and his home club, the Atlanta Athletic Club, decided to honor itself and him by installing his portrait. Wayman Adams, of whom another community—Indiana—is proud, was given the commission, through the Grand Central Art Galleries. The portrait has now been unveiled with appropriate ceremonies.

### Huntington's Treasures

The work of preparing the Henry E. Huntington Art Gallery at San Marino (Pasadena), Cal., for the reception of visitors has been completed, under the direction of James F. McCabe, superintendent of the Art Institute of Chicago, and the world-famous treasures, including Gainsborough's "Blue Boy" and Lawrence's "Pinkie," are now open to the public on Tuesdays and Fridays of each week. Admission is by card, which can be had on application by mail.

A large force of guards has been employed for the gallery and the Henry E. Huntington Library, 250 feet away, which also houses many precious objects of art as well as the most valuable collections of rare books in the world outside of the British Museum. The contents of both art gallery and library would probably be appraised at \$80,000,000.

The trustees have rejected the proposal to join the gallery and library by an arcade, as this would disfigure the great gardens, in which the two buildings are set like gems.

### Men of the "Norwich School"

Having already held in recent years exhibitions of paintings by John (Old) Crome and John Sell Cotman, the town of Norwich, England, proud of its tradition as the center of the "Norwich School," is arranging a loan display in its Castle Museum of the work of J. B. Crome, James Stark, George Vincent, Joseph Stannard and others.

## A Mayan Theatre

Already having seen the opening of an Egyptian Theatre and a Chinese Theatre, large edifices for de luxe cinema, which are striking but not altogether convincing from the art and archaeological standpoint, Los Angeles now has a Mayan Theatre, devoted to musical comedy, which has made a better impression on the critics. It was designed for Gerold O. Davis by the architects, Morgan, Walls & Clement, who engaged Francisco Cornejo to plan and execute the decorations.

Cornejo, an enthusiast on the subject of Mayan, Aztec and Toltec art, has preached and practiced the use of ancient American design for years, and has brought to the United States more than one exhibition of Aztec art from the National Museum in Mexico City. "It has been his contention," says Arthur Millier in the *Los Angeles Times*, "that this old art, native to the soil of the continent, is less exotic and more suitable for our use than the art of those past European periods from which most of our architectural decorative detail is customarily drawn.

"In a certain measure he may be conceded his point. There has been a discrepancy between the structure of much American architecture and the type of decoration used to cover it. These early American civilizations conceived a square and angular type of building, which has something in common with our own modern buildings. As their decoration grew out of the shape of the buildings, it, too, was square in general character. In our own business buildings, which are setting the type for our public buildings, also, the arch is seldom used with much success. By the same token the scrolls and arabesques so much used for decoration usually have a tawdry and dinky effect. The straight line is better for us."

The Mayan Theatre was Cornejo's first big opportunity. Many murals of mythological and historical character figure in the scheme, and, according to Mr. Millier, "the final impression is one of color."

### California Murals

James E. McBurney has completed the twelve panels which he was commissioned to paint for the State Exposition Building, which stands near the Museum, in Los Angeles, and in which the state displays permanently its products and industries.

Painted in pure color and high in key, eight of the murals depict California's leading industries—fruit canning, clay products, transportation, ship building, commercial fisheries, the oil industry, ironfactoring and steel construction. The remaining four present California in her "Work Spirit," "The Fiesta," "Fruits and Flowers" and "Empire Builders."

### Graphic Show in Berlin

A great collection of contemporary graphic art has been placed on the walls of the palace of the former Crown Prince on the Unter den Linden, Berlin,—walls originally intended for grandiose paintings. Everything is shown from the academic to Nolde and Rolfes. "The exhibition's chief significance," comments a writer, "is that it affords another striking demonstration of the untiring effort of the Berlin art authorities to stimulate the public to an appreciation of the treasures lying so close at hand and seemingly so inexhaustible."



## Rembrandts

A portrait of an elderly woman by Rembrandt has been purchased by Eldridge R. Johnson, of Moorestown, N. J., former president of the Victor Talking Machine Company, from the Rosenbach Galleries, of Philadelphia. The picture, which is 24 by 36 inches, was long supposed to be a portrait of the artist's mother, but experts have decided it was painted about the year 1648, when Rembrandt was 42 years old and after his mother's death.

The work was purchased by Arthur Smith, English collector, in 1830, from the family of Count Kanitz of Vienna, whose ancestors acquired it either during Rembrandt's life or soon after his death. The subject is a gray-haired woman in a Flemish lace cap, the face in repose, but impressed with strong character.

\* \* \*

One of sixteen known landscapes by Rembrandt, a small work on an oak panel, 8 by 10 inches, from the Earl of Northbrook's collection, has been brought to America by the art dealer, Paul Bottenweiser, who says it is destined for an American museum. The picture dates from about 1640 and has been shown in numerous British exhibitions since 1837.

Two Rembrandt landscapes already are in America, "The Mill," a famous work in the Widener collection, Philadelphia, for which \$500,000 was paid, and another in the Gardner collection, Boston. Of the sixteen known landscapes, ten are in museums.

The present work is described by Waagen as "a small landscape overshadowed by rain clouds leaving one portion only of the foreground and background in light. It is highly poetical, melancholy in feeling, and of great power and depth of chiaroscuro." In the foreground is a stream and bridge, in the light, and in the distance a town and fortified castle, houses and trees. There are two human figures, a man in a red cap with a servant who has two hounds in leash.

## Not His Daughters

To Mr. George Peixotto and others: Yes, you are right. John Singer Sargent never married, and when the New York newspapers quoted Walter L. Clark, president of the Grand Central Art Galleries, as saying that he had brought to America 500 drawings "lent by the artist's two daughters, Mrs. Ormond and Miss Emily Sargent," and further that "I was dining with Miss Sargent when she asked me whether I would care to look over her father's informal work," a mistake was made.

THE ART DIGEST suspects that a press agent made the error. Newspapers cannot be expected, in the rush of things, to catch such blunders. City editors and copy readers don't know, and there is no time to refer news to the accredited art critics. However, THE ART DIGEST should have known better. It was careless, and, so far as its readers are concerned, shoulders all the blame that might attach to the press agent and the New York newspapers.

The collection of 500 drawings is not lent by the artist's "two daughters," but by two kinswomen, Miss Emily Sargent and Mrs. Ormond, who fell heir to them.

## Etching Sales Double

Total sales of \$10,038 were made at the international exhibition of etchings held at the Chicago Art Institute, nearly double the amount of two years ago.

## Wilson Irvine Invents the "Aquaprint"



"Silent Places," by Wilson Irvine.

Wilson Irvine, at Lyme, Conn., has been experimenting with a new kind of water color painting, a transfer process which seems to be akin to the monotype, but which he describes as "done in an entirely new way, founded on the old methods of the

Japanese in making their beautiful marbled paper." He calls them "aquaprints," and at their debut at Lyme fourteen were sold. They are now being shown at the Milch Galleries, New York, for the public and the critics to appraise.

## H. Bolton Jones Dead

Hugh Bolton Jones, N. A., well known landscape painter, died in his New York studio, of pernicious anemia, at the age of 78. He was a brother of Francis C. Jones, treasurer of the National Academy of Design and trustee of the Metropolitan Museum.

A native of Baltimore, Mr. Jones received his first training at the Maryland Institute, later studying in New York. In 1876 he went to France to paint, and later made trips to Morocco and other parts of the Old World. He had a summer home in the Berkshires, which was the favorite scene of his landscapes.

Mr. Jones was well represented in American museums. "Spring" and "Autumn" are in the Metropolitan Museum, and the Corcoran Gallery, the Brooklyn Museum and the Pennsylvania Academy of Fine Arts possess examples.

## Simon Seligmann Is Dead

Simon Seligmann, who retired as an art dealer in Paris twenty years ago, and henceforth devoted himself to forming the greatest private collection of thirteenth century Champlevé enamel in the world, is dead at the age of 73. Two other brothers were famous international art dealers, Jacques Seligmann, now dead, and Arnold Seligmann, still living. He was a native of Frankfurt, Germany, but the family emigrated to France before the ascendancy of Prussia in 1866.

## Seattle Employs Curator

Mrs. Mildred McClouth has relinquished her post at the Los Angeles Museum to become curator of the Fine Arts League of Seattle, for which she will organize several exhibitions this season.

## Plan Great Exhibition

At the first meeting of the season of the Antique and Decorative Arts League, in New York, it was agreed that the organization hold an immense exhibition of modern and antique art next spring, and steps were taken toward obtaining adequate floor space in an exhibition building. The display will be for the purpose of educating the public rather than for the sale of art.

Also with a view to the education of the public, it was decided to conduct a special advertising campaign in the newspapers and periodicals, in which the league as a whole will set forth the desirability of works of art in the home.

It was made known at the meeting that the first case has come before the league's executive committee under that section of the Canon of Ethics which provides for the settling of disputes between dealers and their clients. The committee, sitting in arbitration, heard a complaint brought against a member by a client. The decision was in favor of the dealer, and the buyer, after listening to the arguments, concurred in the award.

The league now has 104 active members, 37 associate and three honorary members.

## Acquires Painting of 1312

The Charleston (S. C.) Museum has purchased, through its director, Miss Laura M. Bragg, a painting executed in 1312 by Chao Meng Fu, artist at the court of Kubla Khan when Marco Polo was its guest.

## Buys a Bronzino Portrait

Charles H. Worcester, Chicago art collector, has acquired from the Van Diemen Galleries, New York, Bronzino's "A Florentine Lady," and has lent it to the Chicago Art Institute.

## Art Afloat

The experiment of hanging art exhibitions in steamships has brought the following from an editorial writer of the *Christian Science Monitor*:

"*Punch* in a recent number, remarking on a Detroit man who had spent twenty-seven minutes in the National Gallery in London, facetiously suggested that something must have detained him. Allowing for the fact that a humorous publication is entitled to its little joke, is there not a good deal of truth in the charge that travelers flit from one art center to another in Europe with a rapidity that can never do art justice? Art to be understood requires quiet contemplation. And this fact supports the proposal, tried out with success on big liners and now urged for smaller steamships, to expose for view in the lounge, or in the music-room, pictures of artists that are worthy of study.

"There are times aboard a steamship when even the deck chairs, the promenade decks, the space for games, the music-room, or the sheltered nooks where books may be read are not entirely satisfying. There are times when fog obscures the view and drives passengers indoors. It is at these times that art, whether it be in the form of an etching, water color or a subject done in oils, makes a strong appeal. . . .

"Herein is the steamship's opportunity. By adorning the walls of rooms, pictures would serve a double purpose, and the owners of the smaller steamships—particularly those which ply between ports scarcely two days apart—might well consider the possibilities of such a venture. The Aquitania and Belgenland have tried out with success the experiment. Why not extend it to smaller steamships?"

### Boswell's "Ebony Box"

The pride of the Boswell family of Scotland has at length yielded to the "American lure," and the famous "ebony box" of James Boswell, biographer of Dr. Johnson, with its contents, has been sold to Col. Ralph Isham, of New York, at an enormous figure (the buyer insured the manuscripts for \$570,000, but kept the price secret). The casket contains, among other things, Boswell's love letters.

The family, an ancient Scottish one of Norman origin (Boisville), was hurt by the biographer's toadyism, and never would say, even, whether the "ebony box" had been destroyed or not. The cabinet, along with other manuscripts, had been kept in a leaky lumber-room in the castle of Auchinleck, and

dampness had so injured the original of the "Life of Dr. Johnson" that only 36 pages survive.

The sale was made by Lord Talbot de Malahide (James Boswell Talbot), who has abandoned Auchinleck for Malahide Castle in Ireland. In allowing the manuscript of Boswell's masterpiece to decay the family was anything but Scotch, for an American collector might easily have paid half a million for it.

### Who's Got the Portrait?

Rhode Island formerly had two capitals and two state houses, one at Providence and the other at Newport. When the commonwealth commissioned Gilbert Stuart to paint Washington's portrait it ordered two of them, one for each state house, paying him \$600 apiece. They were hung in 1801. When Newport ceased to be a capital, in 1900, the old building there, with its adornments, was turned over to the county, to be used as a court house.

But Newport outgrew the old structure and built a new court house, and the General Assembly empowered the commission having charge of it to remove certain objects from the one to the other. Concomitantly Newport formed a committee for the restoration of the old state house, and this body, backed by Admiral William S. Sims, insisted that the Gilbert Stuart be left in the obsolete senate chamber.

There was recrimination and legal threats. Then the portrait disappeared. In spite of the fact that nobody will say where it is, Newport is confident that it is in good hands. It is worth \$100,000, at least.

### Vancouver's Annual

Vancouver is having its annual exhibition in the Art Gallery. The display is divided into several distinct groups. One consists of paintings lent by the National Gallery, Ottawa, and the Edmonton Museum; another, water colors by Charles John Collins, lent by the artist; a third, a collection of paintings and etchings by Bromo Croatto; and a fourth, paintings by local artists and by British artists, which are owned locally.

Most poignant interest, perhaps, attaches to the water colors by Collins, an English artist who came to the Canadian Rockies and for many years lived the life of a recluse and who upholds the tradition of English water color with what a writer calls "extremely individual technique and pure color in simplified forms." A vogue for Collins has sprung up in London, and his works sell for high prices.

### Toronto's International

Toronto has an international art exhibition as a section of the Canadian National Exhibition, in which British, French and Belgian painters are particularly well represented, with, of course, a large Canadian group.

The Toronto critics have especially praised the canvases of Lucien Simon and Henri Martin, while among the British Laura Knight, Grant Procter and A. J. Munnings are singled out.

### Hammond Smith Is Dead

H. A. Hammond Smith, restorer of paintings at the Metropolitan Museum of Art, is dead. For more than a score of years he had his quarters in the old Tenth Street Studio Building, New York.

## Genius

Dr. Nicholas Murray Butler's assertion that there was no great man in the world today and the activities of the richly endowed "League for Fostering Genius," which has rare difficulty in finding anything to foster, has led Laurence J. Cahill in the *Boston Transcript* to write on "The Genius Crop." He asserts that great talent is not genius, and that precocity, properly defined, is premature senility.

"What is a genius like?" he asks, and answers the query by saying: "He is a person, usually, who has shown no marked ability and drawn no great attention to himself in any way concerning what is called talent until he has passed adolescence. Perhaps he has actually seemed dull, sluggish in all response, and even stupid. He has been self-contained, queer. A peculiar independence, that is likely to be viewed as contrariness and insolence, marks his character. Generally he was a dunce in school—because he hated it. He gets queerer as he grows away from childhood, makes tracks as an individual. It is harder and harder to understand him, and it is not pleasant to live with him. His last years of adolescence are years of isolation in which he is silent, with an attitude as of one who listens within him, and is harsh to interruption.

"Then, apparently, without reason, without satisfactory explanation, without warning, the Cataclysm. Society rocks to the action, acclaim is the reaction—and a monster has stood up suddenly and now towers over the heads of his contemporaries, a marvelous abnormal man, a miraculously strange person, who before was only queer—a Genius.

"Here is a contradiction! not the reward of perseverance, the gasping achievement of a goal, the understandable progress watched along its full length. This person who springs suddenly out of his dull self with such a shining countenance has played a prank that is not human; here is dark power; here is an omniscient Presence, something brother to Eternity. Rules, schools, standards of convention, are all casually ignored and made ridiculous by this One, this Master. People, jealously lucky, will remember that he dabbled unobtrusively with paint and brush—with unpleasantly coarse, strong results; or they will remember that he used to scribble peculiar verse and unwieldy prose. Now this queer fellow, who was never one of us, is even less one of us—he is a Genius! All praise!"

### "Available for Exhibition"

*The Museum News*, organ of the American Association of Museums, Washington, D. C., has begun the publication in each issue of a list of material available for loan exhibitions, which includes collections provided by contemporary artists and craftsmen and collections formed by amateurs.

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## "American Taste"

Lewis Mumford in an article on "American Taste" in October *Harper's* excoriates the present age for not giving itself over frankly to the art that represents the period of machine production instead of clinging incongruously to the art of the past, imitating it and putting it hodge-podge into its homes.

He asserts that America's "contempt for the quality of machine work and for the necessary lines fostered by machine production would be bad enough in itself; it becomes even more contemptible when we consider that none of our arty decorations and adaptations can approach for sheer beauty of line and color a modern automobile or a simple tiled bathroom or the fixtures of a modern kitchen. In motors and in porcelain bathroom fixtures we have, by designing steadily for beauty through the imaginative modification of useful instruments, produced objects of art which stand on the same plane as the handicraft production of earlier ages."

Even if we are producing great machine-made art, Mr. Mumford thinks our taste, which doesn't appreciate it, is a terrible thing. He pays his respect to it as follows:

"In the Metropolitan Museum in New York is a series of reconstructed rooms which record the waves of taste—usually bad taste—that marked the nineteenth century. It is easy to laugh at them—the horse-hair sofa, the rococo mirror, the elaborate wall paper, the air of righteous ugliness—but I am not at all sure that we today are not providing materials for a dozen such comic exhibitions.

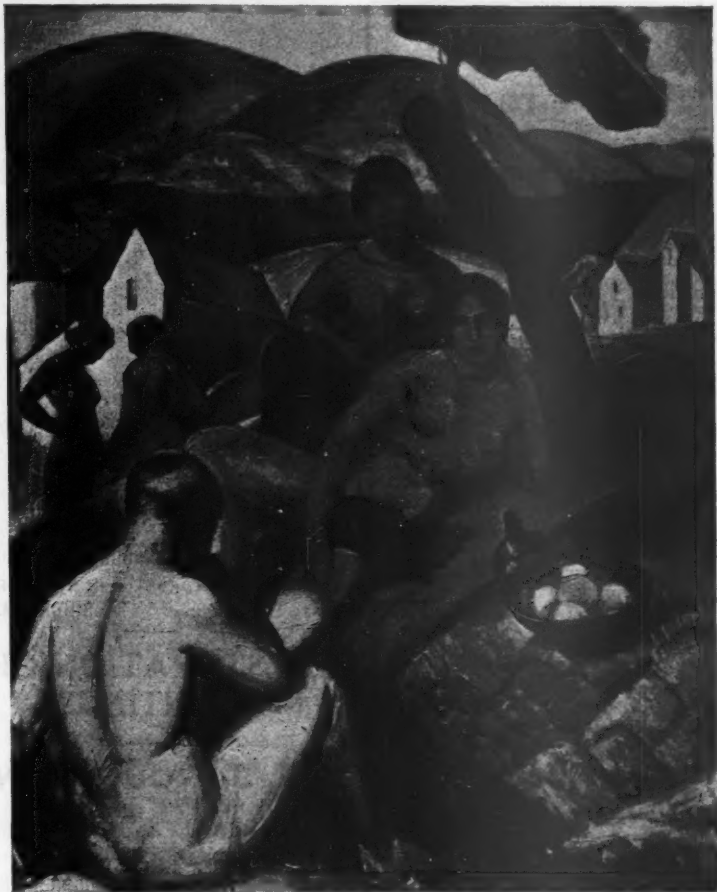
"The entertainment that American taste is now concocting cannot perhaps be fully appreciated when one views a single, disconnected apartment in a modern home, but take a dozen such rooms, 'Spanish,' 'Early American,' 'Georgian,' and place them side by side in a yet unbuilt wing of the Metropolitan and the joke will become a little more evident.

"The modern American house can be tritely described as a house that is neither modern nor American. A gallery that today exhibited American taste would be a miscellany of antiquities. The pictures we put on our walls, our cretonnes and brocades and wall papers, our china, our silverware, our furniture, are all copies or close adaptations of things we have found on their historic sites in Europe and America, or, at one remove, in the museums. Meanwhile the art and workmanship of our own day remain unappreciated because they have not yet aged sufficiently to be embraced by the museum."

Mr. Mumford asserts that "one cannot put a piece of vital modern painting or sculpture in a studiously retrospective room without making such a room seem doubly shabby and uninteresting; if the picture does not, by its own compulsion, obliterate the room, the room is likely to spoil the picture."

The writer doubts "if any period has ever

## An Artists' Gallery Has an Anniversary



"The Lagoon," by Charles Stafford Duncan.

The Club Beaux Arts, which was organized in September three years ago by a group of modern artists in San Francisco, and which established the Galerie Beaux Arts, at 116 Maiden Lane, under the directorship of Beatrice Judd Ryan, has justified its existence by selling to the public 270 oil paintings, water colors, pastels and drawings, and two decorations. It has just issued a beautiful booklet, illustrated with reproductions on buff backgrounds. The frontispiece is "The Lagoon," by Charles Stafford Duncan, one of the members, which was sold to Senator James D. Phelan.

The gallery came into existence, says Mrs. Ryan in the foreword of the brochure, in response to a real need. "The general public would not buy because the art forms they

knew and loved were changing. While for some the new movement created a dissatisfaction with the pictures which hung on their walls, they were not ready to invest in the new. Sensing the confusion in the public mind, the architect and decorator designed interiors with no place for pictures."

These conditions have now changed in San Francisco, and other galleries similar to the Beaux Arts have come into prosperous existence. Mrs. Judd gives credit to the artist members for the success of the Beaux Arts undertaking. "In the beginning the wise guidance of Maynard Dixon and Edgar Walter in the art policy established the gallery on a broad foundation. The morale of its continuance has been sustained by the unwavering idealism of Gottardo Piazzoni."

exhibited so much spurious taste as the present one; that is, so much taste derived from hearsay, from imitation, and from the desire to make it appear that mechanical industry has no part in our lives and that we are all blessed with heirlooms testifying to a long and prosperous ancestry in the Old World. Our taste, to put it brutally, is the taste of parvenus."

The debacle in taste of the last hundred years, Mr. Mumford thinks, is due to the chaos into which political and industrial changes threw the mind of man after they broke up medieval culture. Everything was disintegrated and the engineer and the artist went separate ways. Art was relegated to the museum. "The love of beauty at best developed into a sort of spiritual jamboree

which saved one from the perpetual dullness of celebrating merely useful things."

"The seventeenth-century American farmhouse," says Mr. Mumford, "with its usable kettles and pans, its neatly paneled walls with a simple checkered molding, its furniture designed primarily for compactness—writing-desk chairs and table-settles—was the last consistent example in America of a healthy tradition, untainted by foreign modes and meaningless precedents."

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## A Restorer's Code

By mutual agreement between the Royal Academy Committee on the Treatment of Old Pictures, headed by Sir Frank Dicksee, and the trustees of the National Gallery, a set of recommendations drafted by the former has been adopted, according to the *London Times*. These recommendations, which may well serve as a guide all over the world for those who have charge of public collections of paintings, are as follows:

"1. The decision to clean or repair an irreplaceable work of art ought not to rest on the judgment of a single mind, but should be a matter for consultation with artists and scientists who have specially studied the subject. At the National Gallery the director does not undertake any serious cleaning or repair without the consent of the trustees and consultation with scientific experts. Such work is only decided on when it is absolutely necessary, and is carried out

on the premises under the constant and personal supervision of the officials.

"2. A detailed record of every manipulation should not only be kept by the operator and the curator, but made easily available for the serious student. Besides the statements printed in the annual reports of the National Gallery, detailed written records of all treatments are kept by the director for the purpose of future reference and consultation.

"3. It is always preferable that nothing should be done to the surface of any picture unless there is clear evidence that it would not be endangered by cleaning. A rash experiment may, in a few minutes, destroy a masterpiece.

"4. No countenance should be given to secret methods. If a method is kept secret any injury due to its failure is a dead loss, since no experience is acquired whereby a similar disaster may be avoided; and at the same time the resources of science are debarred from the service of art. It should be a professional point of honour with the operator to make no concealment of his materials or methods from the owner or custodian of a picture which has been entrusted to him for treatment; and every curator of a public gallery should hold himself free to make known to serious students of the subject the nature and extent of any restoration that has been found inevitable.

"5. When it has been decided to clean or restore a picture (the one process often leads to the other), the above-mentioned records should then be available for consultation, and should be continued so as to describe the details of the new work done. What form they should take is a matter for consideration; it is the principle that is important. There are also photographic processes by which useful representations of the condition of a picture before, during and after treatment can and should be made."

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## Misappropriation

Can you imagine any other nation claiming our F. Luis Mora, and, as we Americans say, "getting away with it?" Well, Josephine Crowder, in the *New York Times*, telling of his recent exhibition in Buenos Aires, said the Argentines "greeted it as one of their own. They took visiting Europeans who accused them of having no art to this exhibition and pointed with pride: 'See what one of ours has done!' And the doubting European was silenced.

"Such breath-taking sweeps of color, such kindly penetration into the human heart as are depicted in his portraits, such imagination, such life and gayety and tenderness as those canvases portray is the work of a great artist, and of one who was born and reared in South America.

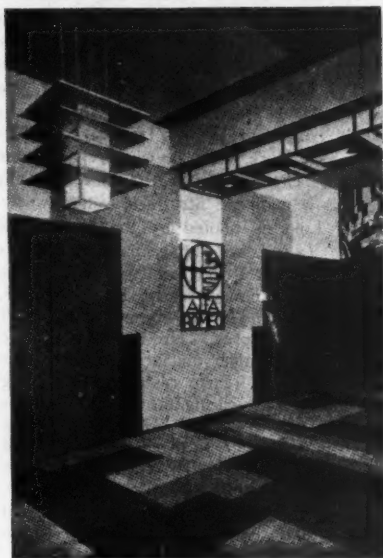
"Of course Señor Mora was born in Montevideo, the capital of Uruguay, but that is only across the river, only a few hours away from Buenos Aires, the Argentines point out. His father, Don Domingo Mora, a famous Spanish sculptor, is proprietor of the Museo Nacional de Bellas Artes of Montevideo, has spent most of his life in Uruguay, and is himself the creator of a number of works of art, among them the statue, 'Victima de las Guerra Civil,' of which South Americans are very proud. His mother, the former Mademoiselle Laura Gillard, was born in Bordeaux, France.

"When he was still very young Luis Mora became the pupil of his father. It was from his Spanish father and from his early environment that the peculiar Latin quality of his paintings—one of their chief charms—is no doubt derived. One reared on the edge of the tropics, under the Southern Cross, with the blood of a Spanish father and a French mother in his veins, could not help but have a love of color. And a love of color Señor Mora certainly does have."

Nevertheless, our "Mister" Mora got his training years ago at the Art Students' League in New York and the Boston Museum's school, under such instructors as H. Siddons Mowbray, Edmund Tarbell and Frank Benson. He is one of our representative artists, a member of the National Academy since 1906, and at the present moment is at his home in Connecticut.

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## Art in a Garage



*Interior of French Garage.*

Possibly one would not think of going to a garage for modern art, yet naturally whatever it is it must be modern, as Mlle. Marie Dormay observes in *L'Art Vivant*. And while the practical aspect of both arrangement and equipment is by no means forgotten, increasing attention is being given in Paris to the artistic side, particularly in garages designed for selling rather than for storage or service.

For instance, the showroom of a new garage, designed by the architect Mallet-Stevens for the Alfa Romeo firm, has "an amusing geometrical decoration—the regular in the irregular—red, pink, black, white, gray. The light is strained through stained glass. Above, like a running frieze, is the name of the firm. The two doors on the side, giving access to the garage, are indicated by two lanterns with rectangular motifs."

*European Art Dealers*

## Life Was Life

Frisian silver! Probably that is something new for American collectors. The *London Times* describes an exhibition being held at the museum of Leeuwarden, capital of Friesland, in North Holland, ranging from a specimen dated 1400 to the exquisite work of the craftsmen of the seventeenth and eighteenth centuries. And after reading it one does not wonder why Holland produced a Rembrandt and a Hals.

One section from the *Times* article is especially fit for American consumption, that concerning old drinking horns, and a particular brandy bowl, "without which no Dutch house of any pretensions to luxury was regarded as decently furnished. They were brought out on such festive occasions as weddings and birthdays, when the bowls were filled with raisins and liquor and the raisins eaten from silver spoons." Verily the Dutch "lived" when they were producing great art!

### Famous Danish Artist Dies

Michael Peter Ancher, one of Denmark's most famous artists, is dead at the age of 78. He interpreted seashore life, and began exhibiting in 1874. He was a member of what might be called the "Skagon school" of Danish painters, a notable group of artists centered in and about the little fishing village of Skagon, at the extreme tip of Jutland, where there are unsurpassed opportunities of studying marine life and customs.

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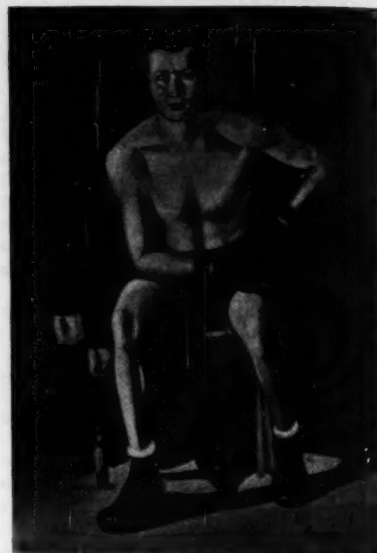
## New York Season

The New York art season may be said to have opened with a "smash," if not quite a "knockout," when the F. K. M. Rehn Gallery put on view the large portrait which George Luks did of Mr. Gene Tunney, one of our American millionaires, at that gentleman's temporary country seat at Spectacular, New York, when he was preparing for his now celebrated Chicago conference with his fellow magnate, Mr. Jack Dempsey.

Mr. Luks is quoted by the New York *Herald Tribune* as saying that the work is "the finest nude I ever painted." The canvas shows Mr. Tunney seated in his corner, ready to respond to the summons to confer with Mr. Dempsey. He is "nude to the waist, with shoulder and arm muscles tense and the right forearm resting across a leg crouched for the spring into the ring. Across the back of the chair and lending a strong, bright note of color to the portrait is draped the red and blue dressing gown presented to the champion by the marines."

The portrait is the result of six formal sittings and innumerable sketches made while Mr. Tunney was in action at his training camp. The champion's appreciation of art struck the painter at the outset. "I was amazed at his keenness upon the subject," said Mr. Luks. "Before I was through he was introducing me to his friends as the 'best painter in America.'"

"I have represented Gene as an Iron Man,



"The finest nude I ever painted." By  
George Luks. Courtesy of Vanity Fair.

the kind of man that he is in the ring and out. But I want to say, too, that I have painted nudes for forty years and I never saw a man with a figure like that. He is built like Hermes—the nearest approximation to the Greek I know of. His is the perfect figure, in my estimation. And Tunney, too, is a very handsome chap, by the way."

\* \* \*

Harrison Stevens, of Dallas, came to New York with his water colors of picturesque and historic Texas spots, such as the old Mission of the Conception, near San Antonio, and added to them with his impressions of New York, seen through unwearied eyes, and the latter particularly impressed the critics at his exhibition at the Montross Galleries.

"He brings to Battery Park," says the *Times*, "a feeling that finds expression in a truly romantic drawing of that prosaic spot, rich and mysterious in color and showing massive structures with solemn walls and spires against a splendid patch of sky. When he comes to Wall Street on a Sunday he finds it steeped in a violet mist, the tall poetic buildings flashing into rose and yellow as the sun rests upon them."

\* \* \*

Quaintness and the flavor of romance mark an exhibition of early prints of American cities and colonial maps that have been lent by I. N. Phelps Stokes to the New York Public Library, and which are soon to be augmented by this collector's assemblage of early American engravings. The scenes extend as far back as "gay St. Augustine in 1586," according to the *Christian Science Monitor*, and reveal "Charleston, smoke-hung from its Civil War battles; Concord, with streets filled with British troops in 1775; Boston, a wide expanse of harbor fringed by a few houses; New York, with its harbor bound by gardens and orchards; High Street in Philadelphia, viewed from a vantage point in the old market place and showing a busy day in town with some eight or ten farm wagons hitched along the street."

"New York, Boston, Philadelphia and Charleston are represented a number of times in the exhibition, the old buildings, the horse-drawn vehicles, peddlers' carts and people in the costumes of the period giving a picturesque note to the collection."

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## Museums

"The visitor to the museum should go home with an awakened mind and an enlarged experience, not merely with a headache," was one of the things that Sir Frederic Kenyon said in the Romanes lecture at Oxford not long ago, his subject being "Museums and the National Life." Museums should also communicate the sense that our life was rooted in the past. A visit to a museum was an antidote to revolution.

Museums were part of the response to the need man had for quality in his life as well as quantity, and they appealed to and stimulated the sense of beauty, the sense of curiosity, and the sense of continuity. The need for the cultivation of the sense of beauty was largely the outcome of the growth of towns owing to the industrial revolution: nature was not as accessible as it had been to earlier generations. The effect of such privation was the degradation of national character, unless there was some counteracting stimulus, such as could be supplied by the museum.

The lecturer said that the interest of the public in museums, especially in England, America and Germany, had greatly increased of late, and an institution which demanded public support must show that it was rendering a corresponding service to the nation. The growth of museums was a comparatively modern development and the practice of forming collections dated from the 16th century. Early collections were, however, private, not corporate, and were formed to gratify the tastes of the collector rather than to advance knowledge.

Public museums had grown up differently in different countries, in France through the confiscation of private collections at the Revolution, in Germany through the liberality of princely houses or intelligent public accumulation. In England there were private collections, such as those of the Tradescants and Ashmole and Sir Hans Sloane, whose collection was the nucleus of the British Museum. Travelers returned from the grand tour with manuscripts, marbles or pictures and filled great houses like Holkham and Chatsworth. But it was not till well on in the 19th century that museums took any noteworthy part in the national life. Then they began to be of service to scholars, and the acquisition of Egyptian treasures after Napoleon's expedition to Egypt, of the Townley marbles in 1805, and the Elgin marbles in 1816 was epoch-making. The general public, however, still regarded them mainly as collections of curiosities, and it was not till the later half of the 19th century that there was a change of attitude.

### Caricatures at Academy

The Philadelphia Water Color Club in its twenty-fifth annual exhibition, which will open at the Pennsylvania Academy of the Fine Arts on Nov. 6, will have a department devoted to caricature, with first and second prizes of \$150 and \$100. Drawings may be burlesque or ridicule, or may be grotesque or satirical, or conceal the good points of the original and exaggerate its defects—though anything of a libelous nature will not be considered—but prizes will be awarded on the basis of character portrayal.

The jury of selection and award will consist of Howard Giles, W. Emerton Heitland, W. A. Hofstetter, Robert Riggs, Edward Howard Suydam and Edward Warwick.

## Portrait Commissions



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## Teaching in Mexico

An account of the new method of teaching art in the public schools of Mexico is given in *El Palacio*, of Santa Fe. "Principles of teaching, so new that few schools in the United States are experimenting with them, are being used in the public schools of the Federal District and other sections of Mexico," it says. "Drawing, for example, is no longer taught as a separate subject following certain rules of art, for the pupils only draw when the necessity arises in the illustration of other subjects of study. And then they are allowed to draw just as they please and without instruction.

"This sets free the childish imagination and instinct, according to Juan F. Olaguibel, artist in charge of the section of drawing and manual work under the Ministry of Public Education of Mexico, and as a result the work of the Mexican school children is now remarkable for its great beauty. In this way also any still existing remnants of native Mexican art are preserved instead of being destroyed by the art of European civilization.

"Drawing has become extremely practical in Mexican schools. The children design and decorate their own toys and useful articles for their homes, and this is especially needed in the rural schools, to which this system is being extended. A children's magazine called *Pulgarcito*, meaning 'Little Thumb,' is written and illustrated by the children of the primary schools of the Federal District of Mexico and other states. Business houses allow the children to illustrate their advertisements and so the entire magazine is their own product.

"This practicality of drawing in the schools does not mean that the purely artis-

tic nature of the subject is being neglected, Senor Olaguibel said. Although the aim is to remove the pupil from the influence of outsiders, he is nevertheless carefully watched and any real talent that is noted is encouraged.

"Not only is drawing now making great progress in the schools and developing the individualities of the pupils, but the subjects that are illustrated are also helped by this system. Facts of geography, history or natural sciences stick much better when they are illustrated in class, and they are better understood and more clearly fixed in the minds of the pupils, Senor Olaguibel has found."

## Comparisons

The Chicago Academy of Fine Arts is celebrating its 25th anniversary, and its founder, Carl N. Wernitz, marks the event by a full page article in the *Art World Magazine* of the *Chicago Evening Post*. Pointing out that a quarter of a century ago most American art schools gave "rather casual instruction in drawing, painting and sculpture in the manner of the old European academies," he exclaims, "Since then what changes have not taken place! . . .

"Illustration classes were rare at that time. It is vastly more important now. That famous illustrator, Orson Lowell, came on from New York to teach our illustration class, and the traditions he established are still strong. . . . Advertising illustration, better known now as commercial art, was unknown in the schools twenty-five years ago. At first this subject was considered an insult to art, but now the world could not go on without it. Probably more artists are engaged in advertising illustration today than are engaged in all the other fields of art put together.

"When we started a class in cartooning that subject was also unknown in art schools, and our dress design course, commenced about twelve years ago, was considered a most improper subject for an art school. Interior decoration courses were hardly considered seriously until a comparatively few years ago."

The Chicago Academy of Fine Arts, according to Mr. Wernitz, has thirty-three instructors this season.

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## A Reply

In THE ART DIGEST for July appeared an article under the title of "Art Training" by Ralph M. Pearson, a new member of the faculty of the Master Institute of Arts, New York. Walter Louis White, instructor in painting at the Brooklyn Institute of Arts and Sciences, in a letter to the editor, has replied to this article and commented upon the principles proclaimed by Mr. Pearson. "First," says Mr. White, "the statement that there are 'two essentially opposite types of training . . . one based on invention and design, the other on imitation,' seems to me to be not altogether true. Imitation and creation are not opposed. They never have been, and it is difficult to see how they ever can be. Imitation precedes creation in the development of the individual, and is essential in that development. It is an error to assume that imitation can be left out of the artist's training any more than it can be left out of that of the civil engineer, or the weaver of fabrics.

"A great engineer who has successfully walked the way of the gods and created something 'new,' has, in the early days of his training, to dig through all that vast mass of technical and mathematical knowledge which has come to his profession from the past, and without which he could not be an engineer. A weaver who may also have risen to the heights of a 'creative artist' must, as with the engineer, also have gathered to himself all that technical knowledge which goes to make a weaver of fabrics. The process is, I believe, universally true.

"As far as the artist is concerned, just think of the difficulty the student has in appropriating a knowledge of 'values'—not to speak of all the other technical difficulties involved in painting. How impossible it would be for one to 'create'—if he has the power—without first an adequate technical groundwork. To encourage a student to create without first emphasizing technical mastery through imitation, will be to turn him loose in a veritable jungle of technical processes to fight his way out to sunlight unaided. All who undertake such a trip, it seems to me, will have an exceedingly difficult time; and all but those blessed with an unusual amount of persistence and energy will be very much discouraged.

"Mr. Pearson does not make clear just what he means by 'imitative' method. He

[Continued on page 19]

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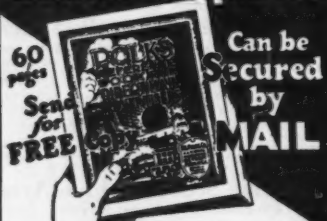
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# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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- Montgomery, Ala.**  
**STATE FAIR—**  
 Nov. 7-13—Southern States Art League.
- Glendale, Cal.**  
**GLENDAL ART ASSOCIATION—**  
 Oct.—John W. Cotton.  
 Nov.—Marie Kendall.
- Los Angeles, Cal.**  
**LOS ANGELES MUSEUM—**  
 Oct.—Munthe Collection of Chinese art; paintings, Henrietta Shore; photographs, Edward Weston.
- AINSLIE GALLERIES—**  
 Oct.—Landscapes, Orrin White.
- BILTMORE SALON—**  
 Oct.—Elmer and Marian Kavanagh Wachtel.
- Oakland, Cal.**  
**OAKLAND ART GALLERY—**  
 Oct.—Modern French and American exhibition assembled by E. Weyhe.
- Pasadena, Cal.**  
**PASADENA ART INSTITUTE—**  
 Oct.—Pasadena Society of Artists; Gennaro Faval; American paintings lent by Jules Kievits; water colors, Harold Gaze, Conrad Buff, Barton Mambert.
- San Diego, Cal.**  
**FINE ARTS GALLERY—**  
 Oct.—Elliott Torrey; Basket textile designs.
- San Francisco, Cal.**  
**CAL. PALACE OF LEGION OF HONOR—**  
 Sept.-Oct.—Carl W. Hamilton collection of old masters; special collection of modern paintings.
- BEAUX ARTS GALERIE—**  
 Oct. 3-17—Paintings, Rinaldo Cuneo.
- EAST-WEST GALLERY (Women's Bldg.)—**  
 Oct.—Diego Rivera.
- PAUL ELDER & CO.—**  
 Sept. 26-Oct. 8—Portraits, Lillie V. Ryan.
- Oct. 10-29—New etchings, Alfred Hutton.**
- VICKERY, ATKINS & TORREY—**  
 Oct.—Recent etchings, Roi Partridge.
- Santa Barbara, Cal.**  
**ART LEAGUE OF SANTA BARBARA—**  
 Oct. 10-22—Paintings, Ralph Holmes.  
 Oct. 24-Nov. 5—Prints, Franz Geritz.  
 Nov. 7-19—Drawing, prints, Francis E. Bliss.
- Denver, Col.**  
**DENVER ART MUSEUM—**  
 Oct.—Seventh international water color show.  
 Nov.—Old masters from Van Diemen Galleries.  
 Nov. 15-Jan. 1—33d annual exhibition; exhibition of local arts and crafts.
- KENDRICK-BELLAMY CO.—**  
 Oct. 1-15—Paintings by Western Artists.
- Hartford, Conn.**  
**WADSWORTH ATHENEUM—**  
 Oct. 9-24—Paintings, William C. Emerson.  
 Oct. 10-Nov. 7—Handwrought silver, A. J. Stone.
- Atlanta, Ga.**  
**HIGH MUSEUM OF ART—**  
 Oct.—Exhibition arranged by Associated Dealers in American Paintings.
- Chicago, Ill.**  
**ART INSTITUTE OF CHICAGO—**  
 To Oct. 14—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware, Edwin Pearson; Swedish Dec. Arts.  
 Oct. 27-Dec. 18—Fortieth annual exhibition.
- CHICAGO GALLERIES ASS'N—**  
 Sept. 24-Oct. 15—Paintings, E. Dewey Albinson, Alexis J. Fournier, James E. McBurney.
- Oct. 20-Nov. 12—Ass'n of Chicago Painters & Sculptors.**
- MARSHALL FIELD & CO.—**  
 Oct. 27-Nov. 5—South Side Arts Ass'n.  
 Jan. 30-Feb. 15—Fourth annual Hoosier Salon.  
 Feb. 27-March 10—Sixth annual exhibition, Chicago No-Jury Society of Artists.
- CHESTER H. JOHNSON GALLERIES—**  
 Oct.—Collection of French Paintings.
- ROMANY CLUB—**  
 Oct. 15-Nov. 5—Exhibition, Illinois Academy of Fine Arts.
- Peoria, Ill.**  
**ART INSTITUTE OF PEORIA—**  
 Oct. 11-31—Landscapes, Hedley Waycott.  
 Nov. 2-21—Portraits, Guy Brown Wiser.
- Fortville, Ind.**  
**LIBRARY—**  
 Oct. 22-Nov. 5—Indiana Circuit Exhibition.
- Indianapolis, Ind.**  
**JOHN HERRON ART INSTITUTE—**  
 Oct.—J. Otis Adams memorial exhibition.  
 Oct. 20-Nov. 3—Basket textile designs.
- PETTIS GALLERY—**  
 Oct. 3-15—Paintings, R. L. Coats.  
 Oct. 17-29—Paintings, Bertha Lacey.  
 Oct. 31-Nov. 12—Paintings, Blanche Stillson.
- WOMAN'S DEPARTMENT CLUB—**  
 Oct.—Water colors by Glen Mitchell.  
 Nov.—J. Otis Adams and Winifred B. Adams.
- Pendleton, Ind.**  
**LIBRARY—**  
 Oct. 4-18—Indiana Circuit Exhibition.
- Des Moines, Ia.**  
**CITY LIBRARY GALLERY—**  
 Oct.—"Young Americans" from the Dudensing Galleries.
- Dubuque, Ia.**  
**DUBUQUE ART ASSOCIATION—**  
 Oct.—Paintings, Adrian J. Dornbush.
- New Orleans, La.**  
**ISAAC DELGADO MUSEUM—**  
 Oct. 2-31—Special No-Jury Exhibition.
- ARTS AND CRAFTS CLUB—**  
 Oct. 1-14—Exhibition by members.  
 Oct. 14-28—Alice H. Smith, E. Pettigrew Werner, Margaret Dashiell.  
 Oct. 29-Nov. 18—Alvin Abraham Rattner.
- Portland, Me.**  
**SWEAT MEMORIAL MUSEUM—**  
 Sept. 23-Oct. 23—Frederick K. Detwiller.
- Baltimore, Md.**  
**BALTIMORE MUSEUM—**  
 Oct.—Joseph Pennell memorial; paintings, Elmer Schofield, Claude Monet; sculpture, Alvin Meyer; Basket textile designs, Viennese children.  
 Nov.—Sculpture, Edmond Amateis; illustrations, MARYLAND INSTITUTE—  
 Oct. 16-Nov. 1—Exhibition by Institute's outdoor sketch class.
- PURNELL ART GALLERIES—**  
 Sept.-Oct.—Contemporary etchings.
- Boston, Mass.**  
**MUSEUM OF FINE ARTS—**  
 Oct.-Dec.—Studies and preliminary work for Boston Public Library and Museum of Fine Arts, by John S. Sargent.
- BOSTON ART CLUB—**  
 Oct. 5-22—Paintings and drawings by Mexican children.
- Oct. 26-Nov. 12—Water colors.**
- CASSON GALLERIES—**  
 Oct.—Etchings, Louis Rosenberg; paintings, Old Lyme Art Association.  
 Nov. 1-21—Marines, Stanley W. Woodward; etchings, C. F. Tunncliffe, Martin Hardie.
- 40 JOY STREET GALLERY—**  
 Nov. 1-4—Fine and Applied Art by Members of Boston Woman's Club.  
 Nov. 7-26—Paintings, Herbert Patrick.
- GOODSPEED'S BOOK SHOP—**  
 Oct. 17-29—Etchings, Rachel Carnegie.  
 Nov. 1-19—Etchings, lithographs, Samuel Chamberlain.
- GUILD OF BOSTON ARTISTS—**  
 To Oct. 15—General exhibition by members.  
 Oct. 17-29—Exhibition by new members.  
 Oct. 31-Nov. 12—Charles C. Allen.
- HARLOW & HOWLAND—**  
 Sept. 19-Oct. 8—Etchings by Kate Wingate.
- SOCIETY OF ARTS AND CRAFTS—**  
 Oct. 13-29—Cowan Pottery.
- Cambridge, Mass.**  
**FOGG ART MUSEUM (Harvard)—**  
 Oct.—Sculptures by Allan Clark.
- Hingham Center, Mass.**  
**THE PRINT CORNER—**  
 Sept. 20-Oct. 7—The American Scene in Etching.  
 Oct. 10-31—Character Sketches in Etching.
- Springfield, Mass.**  
**CITY LIBRARY—**  
 Nov. 12-27—9th exhibition, Sp'f'd Art League.
- JAMES D. GILL—**  
 Oct.-Nov.—Exhibition, selected American paintings.
- Worcester, Mass.**  
**WORCESTER ART MUSEUM—**  
 Oct.—24th annual Worcester Exhibition.
- Detroit, Mich.**  
**DETROIT INSTITUTE OF ARTS—**  
 Oct. 7-30—Loan exhibition, Gari Melchers.
- Grand Rapids, Mich.**  
**GRAND RAPIDS ART GALLERY—**  
 Oct.—Lillian Genth; Roi Partridge etchings.
- Minneapolis, Minn.**  
**MINNEAPOLIS INSTITUTE OF ARTS—**  
 To Oct. 14—Daumier lithographs.  
 Oct.—Exhibition, Minneapolis and St. Paul artists.  
 Oct. 15-Nov. 18—Rembrandt etchings.
- Jackson, Miss.**  
**MISSISSIPPI STATE FAIR—**  
 Oct. 17-22—Southern States Art League exhibition.
- MISSISSIPPI ART ASSOCIATION—**  
 Nov. 15-30—Annual exhibition.
- Yazoo City, Miss.**  
**ELKS CLUB—**  
 Oct. 26-Nov. 3—Southern States Art League exhibition, auspices Woman's Club.
- Kansas City, Mo.**  
**KANSAS CITY ART INSTITUTE—**  
 Oct.—Paintings, carvings, by Gjura Stojana (Serbia); paintings, Charles S. Schwartz.
- Saint Louis, Mo.**  
**CITY ART MUSEUM—**  
 Sept. 14-Oct. 15—22nd annual exhibition of Paintings by American Artists.  
 Oct. 15-Nov. 30—Ballard Collection Oriental Rugs.
- SAINT LOUIS ART GALLERIES—**  
 Sept.-Oct.—Exhibition, old and modern masters.
- Lincoln, Neb.**  
 Feb. 15-March 18—Annual American Circuit Exhibition.
- Omaha, Neb.**  
**ART INSTITUTE OF OMAHA—**  
 Oct.—Water colors, John S. Sargent, Winslow Homer; modern textiles and ceramics.
- Newark, N. J.**  
**NEWARK MUSEUM—**  
 Nov. 1-Jan. 15—Art of the American Indian.
- Brooklyn, N. Y.**  
**BROOKLYN MUSEUM—**  
 Nov. 14-Jan. 1—Danish National Exhibition.  
 Nov. 28-Jan. 1—Paintings by Bavarian artists.  
 Jan. 9-Feb. 20—Foreign section of Carnegie International.
- PRATT INSTITUTE GALLERY—**  
 To Oct. 10—Paintings, Marie A. Brommer, Elizabeth W. Hamilton.
- Buffalo, N. Y.**  
**ALBRIGHT ART GALLERY—**  
 Oct.—Paintings, Ernest L. Blumenschein.
- Elmira, N. Y.**  
**ARNOT ART GALLERY—**  
 Oct.—Paintings, William H. Singer.  
 Nov.—Art by public school children.
- New York, N. Y.**  
**METROPOLITAN MUSEUM—**  
 Oct. 18-Dec. 4—Architectural details from the exteriors of Early American houses.  
 Oct.-Nov.—Graphic process.  
 Beginning Nov. 13—Exhibitions of prints by Lucas Cranach, Americans of the second half of the 19th century, and modern German wood engravers.
- AMERICAN FINE ARTS GALLERIES—**  
 Nov. 29-Dec. 18—Winter Exhibition, National Academy of Design.
- March-April—193d. Annual Exhibition, National Academy of Design.**
- AMERICAN ACADEMY OF ARTS & LETTERS—**  
 To Oct. 22—Childe Hassam Exhibition.  
 Nov. 16-April—E. H. Blashfield Exhibition.
- AINSLIE GALLERIES—**  
 Oct. 1-14—Etchings, water colors, E. V. Lombardo.  
 Oct. 14-31—Jean Conrad; Modern French Paintings.
- BABCOCK GALLERIES—**  
 To Oct. 10—Opening exhibition of contemporary painters.  
 Oct. 15-31—Eugene Higgins, Margery Ryerson.
- CORONA MUNDI—**  
 Oct. 15-Nov. 15—Tibetan Sacred Paintings.
- KENNEDY & CO.—**  
 Oct.—Modern English etchers.
- KRAUSHAAR GALLERIES—**  
 Oct. 8-22—French water colors and drawings.
- MILCH GALLERIES—**  
 Sept. 26-Oct. 8—Water colors, Wilson Irvine.  
 Oct. 1-29—Paintings, A. G. Warshawsky; decorative embroideries, Georgiana Brown Harrison.
- MONTESS GALLERY—**  
 To Oct. 15—Water colors, Harrison Stevens;

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paintings, Bradley Walker Tomlin.  
Oct. 17-29—Pictures, Harold Weston.

### Rochester, N. Y.

#### MEMORIAL ART GALLERY—

Oct.—Oriental and European miniatures; soap sculpture; paintings, Gustave Cimiotti; sculpture and paintings, Blanca Will.

### New Berne, N. C.

#### PRESBYTERIAN LECTURE ROOM—

Sept. 27-Oct. 11—Southern States Art League exhibition, auspices Art Study Club.

### Akron, O.

#### AKRON ART INSTITUTE—

Oct.—Exhibition of fabrics.

### Columbus, O.

#### COLUMBUS FINE ARTS GALLERY—

Oct.—Paintings, Carl Springer.

### Cincinnati, O.

#### CINCINNATI ART MUSEUM—

Oct.—Designs for living room furniture; "Fifty Prints of the Year."

Nov.—Ohio Society of Etchers; textiles lent by Elinor Merrell; architectural sketches, Milton S. Osborne.

#### TRAXEL ART CO.—

Oct. 3-15—Mrs. Dorr Raymond Cobb.

Oct. 24-Nov. 6—Paintings, E. C. Volkert.

### Cleveland, O.

#### CLEVELAND MUSEUM—

To Oct. 9—Soap sculpture.

Oct. 26-Nov. 27—Ellen Garretson Wade Memorial Lace Collection.

Nov. 1-Jan. 1—Toys and Christmas cribs.

Nov. 3-Dec. 11—Drawing by old and modern masters.

#### KORNER & WOOD GALLERIES—

Oct. 3-20—Paintings, Norris Rahning.

Oct. 17-30—Wax miniatures.

### Dayton, O.

#### DAYTON ART INSTITUTE—

To Oct. 6—New York Painters.

Oct. 1-15—First Ohio Print Makers Show; "Fifty Prints of the Year."

Oct. 8-31—Exhibition of Oriental Art.

Oct. 12-26—Soap sculptures.

Oct. 16-Nov. 7—Dayton Art Institute Teachers' Exhibition.

### Toledo, O.

#### TOLEDO MUSEUM OF ART—

Oct.—Carlton T. Chapman Memorial Exhibition.

#### MOHR ART GALLERIES—

Oct.—Paintings, Norris Rahning.

Nov.—Paintings, Gale Turnbull.

### Youngstown, O.

#### BUTLER ART INSTITUTE—

Oct.—Cleveland Artists' "Educational Exhibition."

### Norman, Okla.

#### UNIVERSITY OF OKLAHOMA—

Oct.—Paintings, P. J. O. Nordfeldt.

Nov.—Water colors, Frank Applegate.

### New Hope, Pa.

#### THE BLUE MASK—

Oct. 1-16—Eighth annual exhibition of the Gothic Shop and the Davenport Looms.

### Philadelphia, Pa.

#### ART CLUB OF PHILADELPHIA—

Oct. 8-28—George Gibbs, Walter E. Baum, Harry G. Berman, Antonio P. Martino.

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### PENNA ACADEMY OF FINE ARTS—

Nov. 6-Dec. 11—25th annual exhibition, Philadelphia Water Color Club; 26th annual exhibition, Pennsylvania Society of Miniature Painters.

Jan. 29-March 18—123d annual exhibition, Pennsylvania Academy of the Fine Arts.

### PHILADELPHIA ART ALLIANCE—

Oct. 3-17—Water colors; lithographs and dry-points, Walt Kuhn.

Oct. 10-Nov. 7—Silhouettes, Signor Ugo Mochi.

Nov. 7-28—Drawings, Thornton Oakley.

Nov. 10-20—Small sculpture in soap.

### PRINT CLUB—

Nov. 5-19—Etchings, Thomas Handforth.

Nov. 21-Dec. 3—Etchings, John T. Coolidge, Jr.

### Pittsburgh, Pa.

#### CARNEGIE INSTITUTE—

Oct. 13-Dec. 4—26th International.

#### J. J. GILLESPIE & CO.—

Oct.—Exhibition of English Portraits.

### Providence, R. I.

#### R. I. SCHOOL OF DESIGN—

Oct. 11-Nov. 6—Annual Fall Exhibition.

### Chattanooga, Tenn.

#### MEMORIAL AUDITORIUM—

Oct. 17-31—Southern States Art League exhibition, auspices Chattanooga Art Association.

### Memphis, Tenn.

#### BROOKS MEMORIAL ART GALLERY—

Oct.—Paintings from National Academy.

### Denison, Texas

#### SIMPSON HOTEL—

Oct. 6-13—Southern States Art League exhibition, auspices Denison Art Club.

### Houston, Tex.

#### MUSEUM OF FINE ARTS—

Oct.—Paintings, Clarence Millet; etchings, Barton, Goldthwaite, Ryerson; sculpture, Abraham Rosenberg; Paisley shawls.

Nov.—Paintings and lithographs, Birger Sandzen; paintings, Elizabeth Gowdy Baker.

#### HERZOG GALLERIES—

Sept.-Oct. 15—Etchings, Paul Schwertner, Alfred Koch (Munich); Georgian silver, antique Sheffield.

### San Antonio, Tex.

#### WITTE MEMORIAL MUSEUM—

To Oct. 10—Diego Rivera and his pupils; Mexican ceramics.

Oct. 15-31—Nicholas and Adrien Brewer.

Nov.—Prints, water colors, George (Pop) Hart.

### Salt Lake City, Utah

#### MERRILL HORNE GALLERY—

Oct.—Mary Teasdel.

#### NEWHOUSE GALLERY—

Oct.—Water colors, Rose Howard, Joseph A. Everett.

### Milwaukee, Wis.

#### LAYTON ART GALLERY—

Oct.—Prof. Cizek's pupils (Art Center).

#### MILWAUKEE JOURNAL GALLERY—

Oct.-Dec.—Wisconsin Painters.

### Oshkosh, Wis.

#### OSHKOSH PUBLIC MUSEUM—

Oct.—Water Color Rotary (A. F. A.).

### Illava's War Group

Academic, but full of action, is a four-ton bronze group done by Karl Illava and cast by the Fonderia Artistica di Florence, the oldest bronze foundry in the world, which was dedicated at the eastern edge of Central Park, near Sixty-ninth street, New York, on September 29, in memory of the war dead of the Seventh (107th of the A. E. F.) Regiment, New York National Guard. The casting in Florence was done in cooperation with the Osterkamp-Mead Corporation, bronze founders, of New York.

The sculptor, whose studio is at Elmsford, N. Y., was a member of the 27th Division, of which the Seventh was a unit. The group, the figures for which are more than nine feet high, shows five American soldiers massed together, in the midst of a grim charge.

### England Seeks Collection

Prince George has identified himself with the movement of the Society for Nautical Research to keep in England the great collection of maritime prints and paintings, numbering 11,382 items, whose founder, A. G. H. MacPherson, has offered it to the nation for £90,000 before seeking a buyer in America. It is proposed to convert Queen's House, Greenwich, an old naval office, into a nautical museum.

## Reply

[Concluded from page 17]

cannot, of course, mean the mere copying of paintings, etc. If drawing from the model, studying landscape painting out of doors, or still-life indoors is set down as 'imitative,' I believe that the term is improperly used; for every effort by each of a dozen or more students in one studio will all be different, and will be different in varying degree according to the mental equipment and power. This cannot be pure imitation.

"Craftsmanship has its virtues, but experience and the overwhelming testimony of history say it is not art," says Mr. Pearson. May not a craftsman be an artist? Does Mr. Pearson by any chance mean 'technical skill' instead of 'craftsmanship'?

"... that skill can be gained as a by-product of creative work," is followed, a paragraph or two below, by 'The mind if given thoroughly to the perception or practice of one (imitation) must at the moment at least, be blind to the other' (creative). Is Mr. Pearson consistent here?

"Only a very few art schools understand the new approach. These are training artists. That is, they are salvaging the creative instinct that is part of the normal equipment of all humans. . . . Here the assumption is rather large. Is Mr. Pearson very, very sure that every individual has creative art power?"

"It has been said that there are 300,000 art students in America. . . . Is their training serving to equip them as leader artists? Mr. Pearson is ambitious. If it is granted that it is possible for the 300,000 to be developed into creative or leader artists, who or what would they lead?"

"Permit me to submit the following principles for consideration:

"That everyone is not endowed with creative power.

"That creative power cannot be developed in an individual who does not possess it.

"That in those who have the creative gift, expression will manifest itself even if no attempt is made to encourage it, provided a rich fund of technical knowledge and processes are presented to it, and there is offered the contact of other developing art intellects.

"That the creative power is a much rarer gift that technical ability, and therefore art training should aim to develop technical ability and not ignore it.

"We may say that technical ability and creative power represent two extremes in artistic capacity, and that the truth of true art education lies between these extremes and not with either one. Any scheme of art education, therefore, that ignores either one or the other is incomplete.

"I should like to thank Mr. Pearson for his article. I have enjoyed it, even though I have differed in opinion and belief in some of its essentials. I should say that Mr. Pearson is himself a 'creator,' and in reading through his own art educational experiences and in generalizing therefrom exhibits a strength which artists frequently exhibit, i. e., extreme individuality. It seems to be rather difficult for the intense art individualist who is habituated to self expression to re-direct his mental processes upon occasion and generalize successfully. The mental process of generalization has more to do with science; and the mental process of individualization has more to do with art."





